

the KUROSAKI **corpse** delivery service

# 黒鷲**死体**宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



**Psychic**

[イタコ]: 死体との対話

STAFF B



**Dowsing**

[ダウジング]: 死体の捜索

STAFF C



**Hacking**

[ハッキング]: 情報の収集



**YOUR BODY IS THEIR BUSINESS!**





# 黒鷲死体宅配便

the KUROSAKI corpse delivery service

# 14

story

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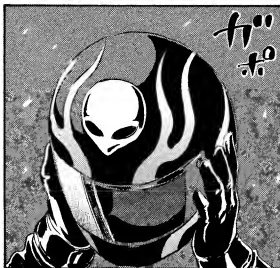
**IHL**

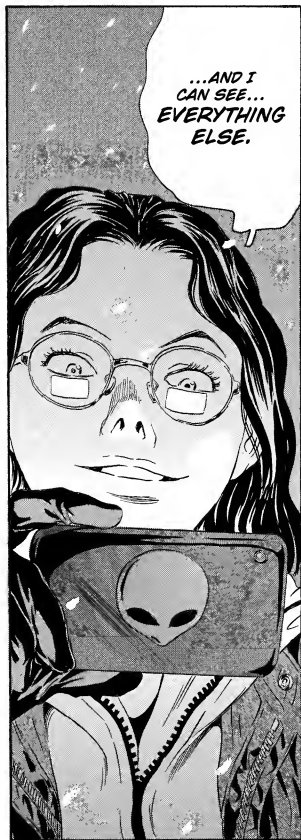


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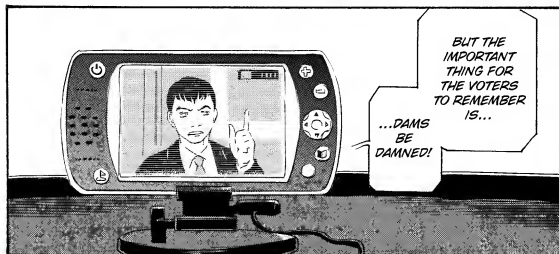


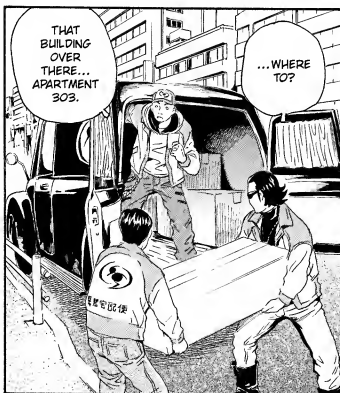
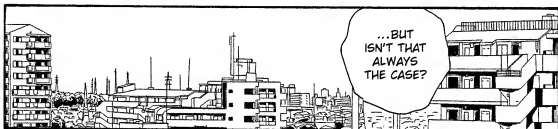
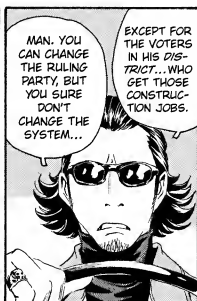
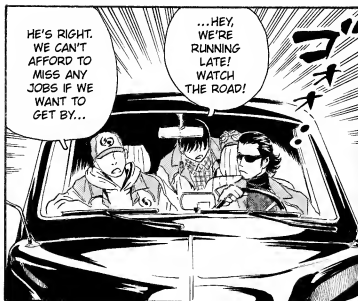


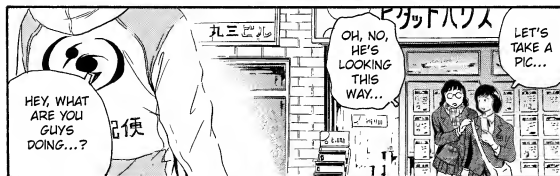
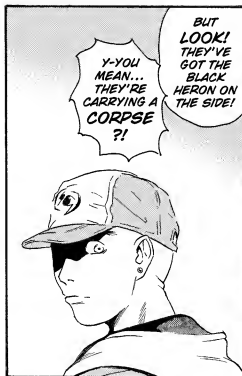
1st delivery  
you were there before me

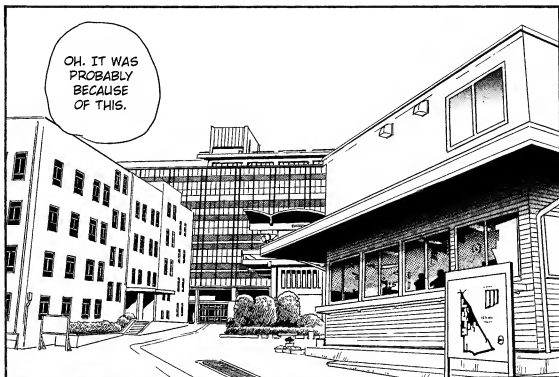
あなたの前に僕がいた

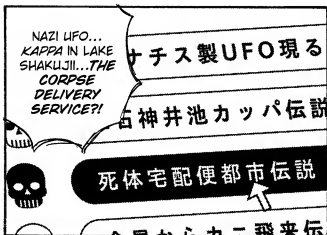








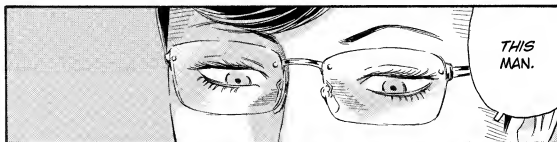


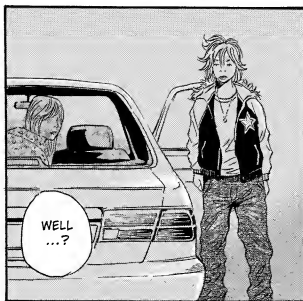
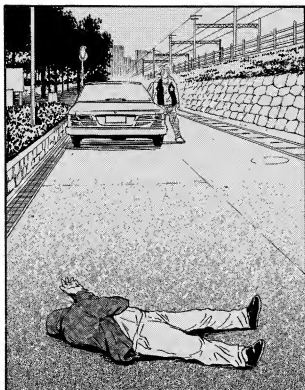


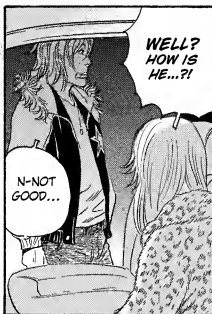
**THE CORPSE DELIVERY SERVICE...  
URBAN LEGEND (?)**

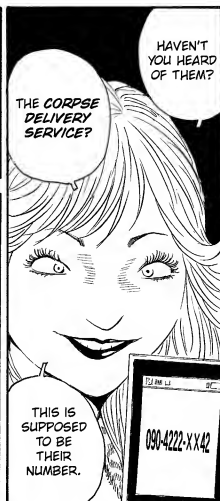
Have you seen them? They supposedly go around in a black van with a bird logo. It's a gang of five people: a skinhead, a heavy metal dude, a sock puppet, a hot chick, and a sultry glasses babe. It's said they'll take any inconvenient corpses off your hands and dispose of them for you! So if you accidentally kill someone, call these guys! Problem solved, right?



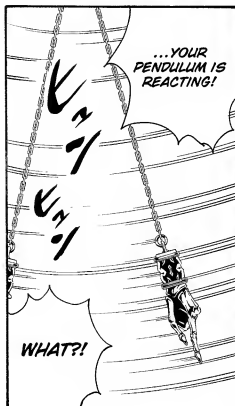








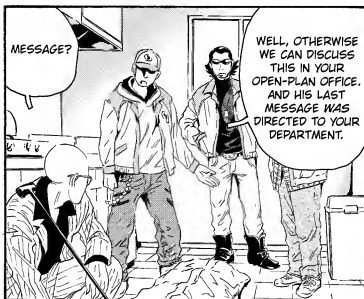












MESSAGE?

WELL, OTHERWISE  
WE CAN DISCUSS  
THIS IN YOUR  
OPEN-PLAN OFFICE.  
AND HIS LAST  
MESSAGE WAS  
DIRECTED TO YOUR  
DEPARTMENT.



I BELIEVE I  
SPECIFICALLY  
TOLD YOU  
ABOUT  
BRINGING  
CORPSES IN  
HERE.





WELL, IT'S JUST THAT THERE'S A RUMOR GOING AROUND ABOUT YOU GUYS...



WHY DO YOU ASK?



WHAT ARE YOU TALKING ABOUT, OLD MAN? YOU KNOW THAT OUR CLIENTS ARE THE CORPSES THEMSELVES ...!



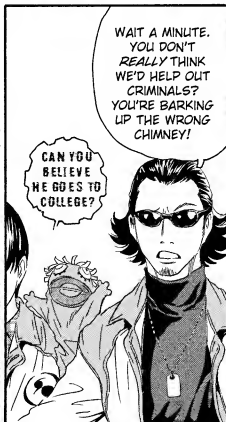
OH, YOU KNOW ABOUT IT.



YOU MEAN THE URBAN LEGEND?

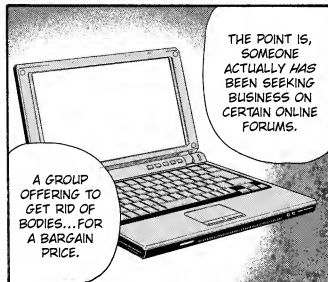


WELL, IT'S MORE THAN AN URBAN LEGEND.



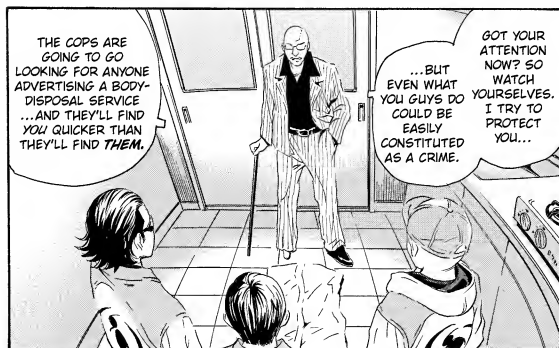
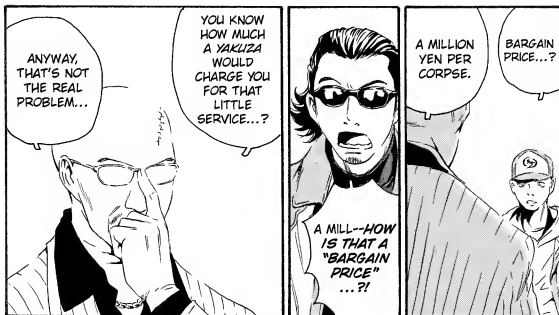
WAIT A MINUTE. YOU DON'T REALLY THINK WE'D HELP OUT CRIMINALS? YOU'RE BARKING UP THE WRONG CHIMNEY!

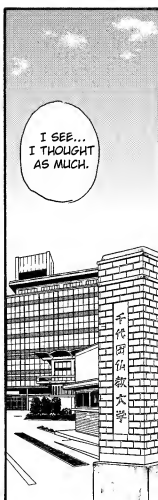
CAN YOU BELIEVE HE GOES TO COLLEGE?

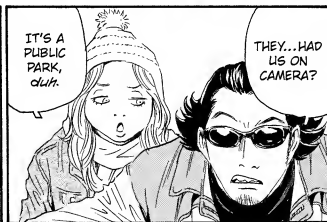
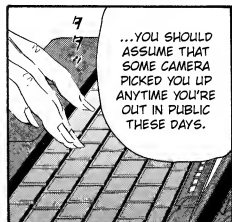
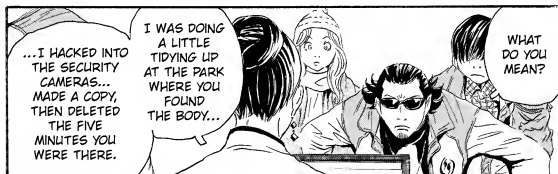
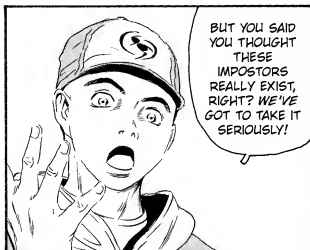


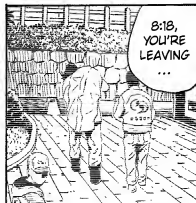
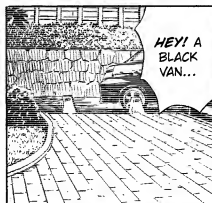
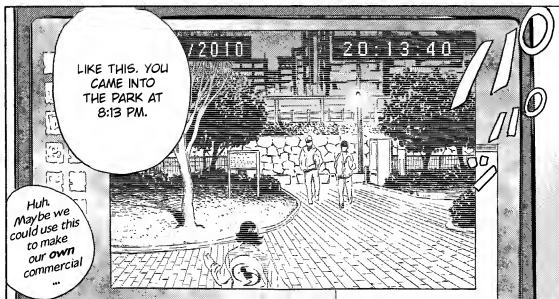
THE POINT IS, SOMEONE ACTUALLY HAS BEEN SEEKING BUSINESS ON CERTAIN ONLINE FORUMS.

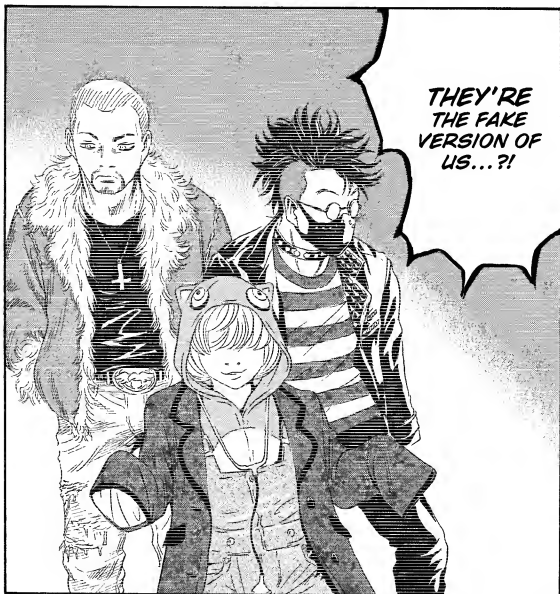
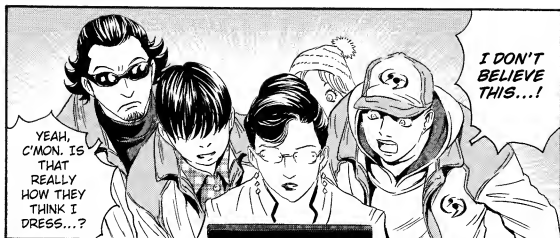
A GROUP OFFERING TO GET RID OF BODIES...FOR A BARGAIN PRICE.













# 2<sup>nd</sup> delivery

急げ! 若者

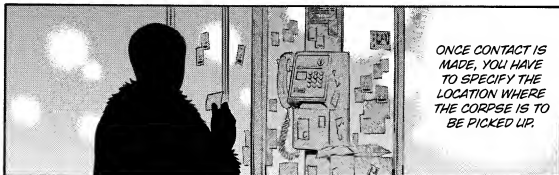
quickly! young man





THE RUMORS ONLINE  
SAY THAT YOU  
CONTACT THEM BY  
PUTTING YOUR  
ADDRESS AND PHONE  
NUMBER INSIDE A  
CERTAIN PHONE  
BOOTH OUTSIDE  
A SOAPLAND IN  
KABUKI-CHO.

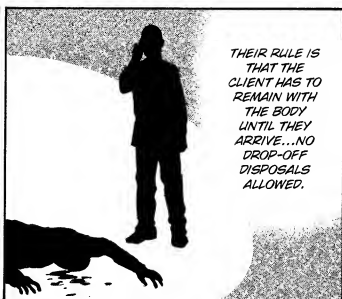
YOU WAIT  
FOR THEIR  
CALL.



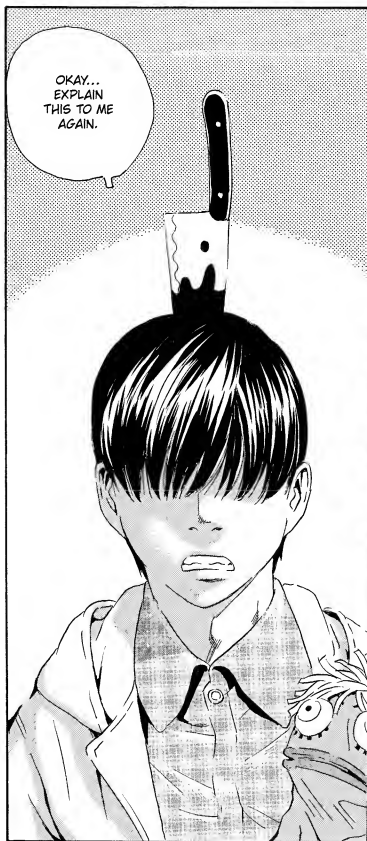
ONCE CONTACT IS  
MADE, YOU HAVE  
TO SPECIFY THE  
LOCATION WHERE  
THE CORPSE IS TO  
BE PICKED UP.

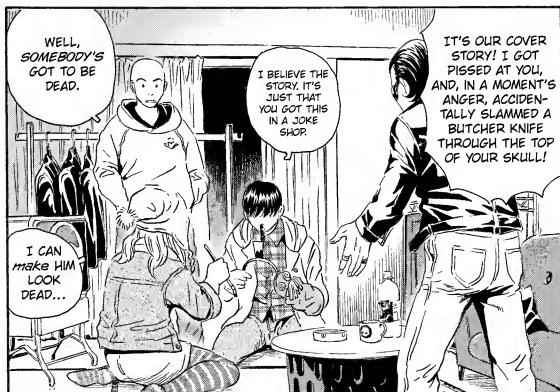


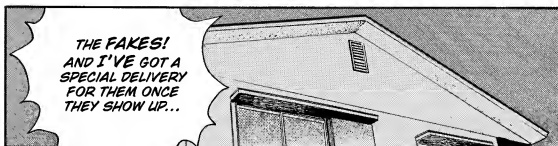
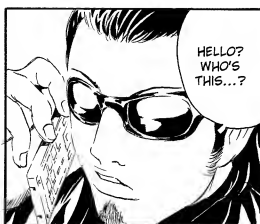
PEOPLE HAVE  
TRIED TO  
SUMMON  
THEM FOR A  
PRANK...BUT  
SOMEHOW  
THEY KNEW.  
THEY NEVER  
SHOWED UP.

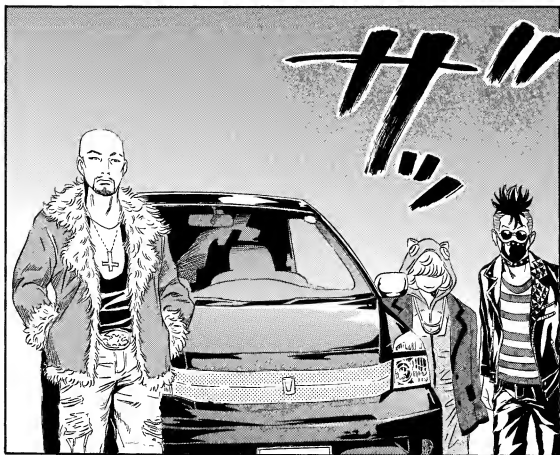


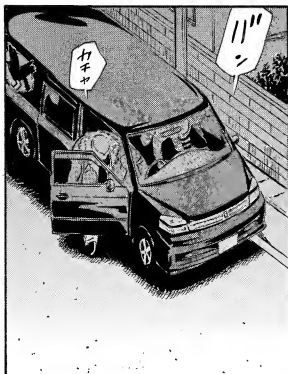
THEIR RULE IS  
THAT THE  
CLIENT HAS TO  
REMAIN WITH  
THE BODY  
UNTIL THEY  
ARRIVE...NO  
DROP-OFF  
DISPOSALS  
ALLOWED.

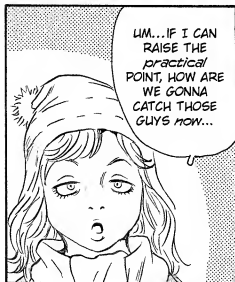
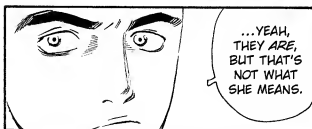






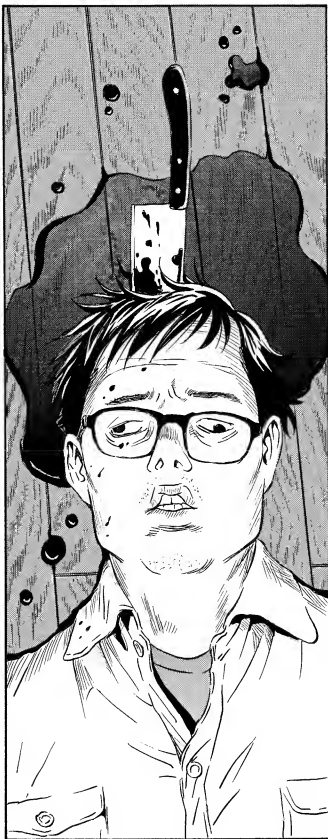


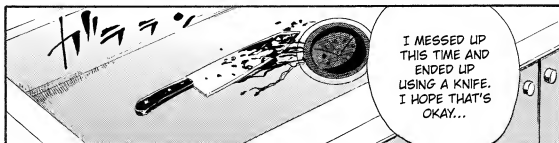


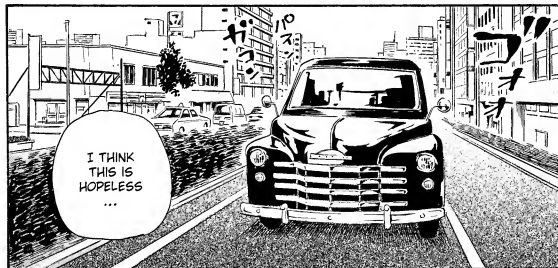
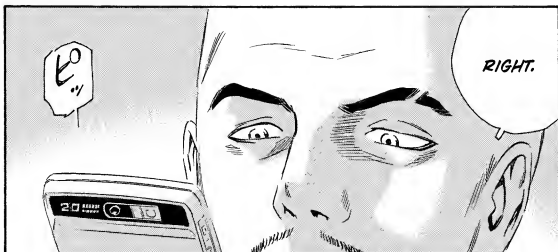


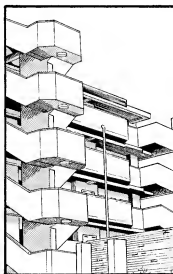
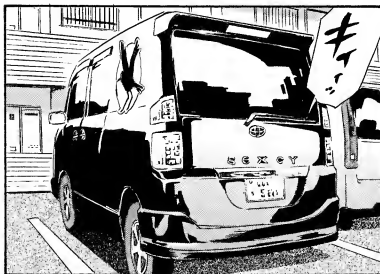
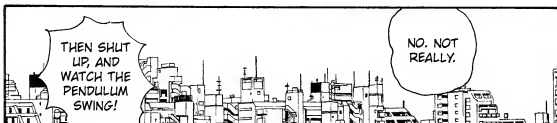
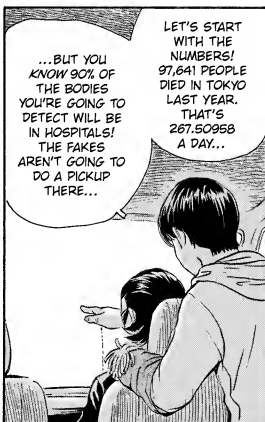


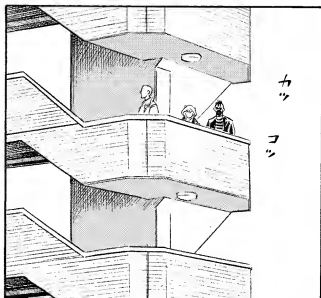












カッ  
コッ



MAKE  
SURE.

THIS IS THE  
PLACE...?



THAT'S  
WHAT THE  
NOSE SAYS.  
AND AS FOR  
THE EAR...?

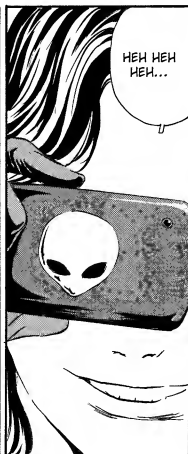
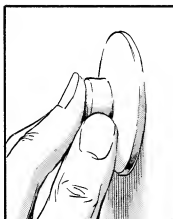
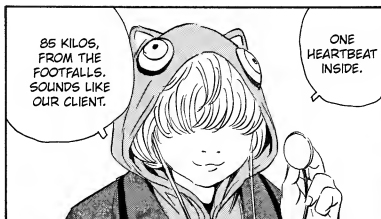
SOMETHING  
DEAD IN  
THERE.  
FRESH,  
TWO  
HOURS.



ク  
ク  
ク

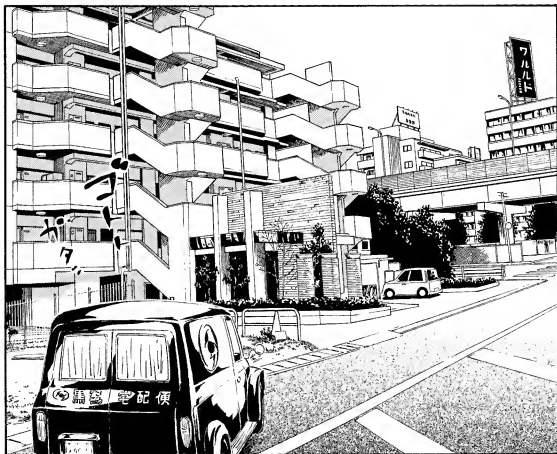


OKAY...



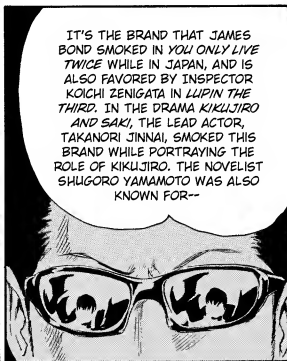
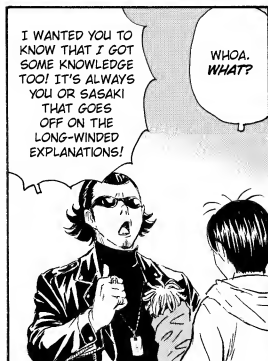








...MAN, WHO LEAVES THOSE AROUND ANYMORE?





UM... SO  
IS THERE  
A BODY?



...HEY, I'M  
TRYING TO  
CONCENTRATE.

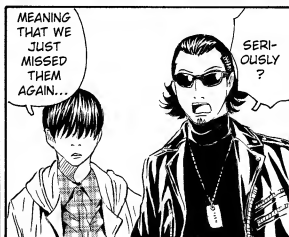


...BUT IT'S  
JUST A  
LINGERING  
TRACE. IT'S  
NOT HERE  
NOW.

I CAN  
FEEL IT...

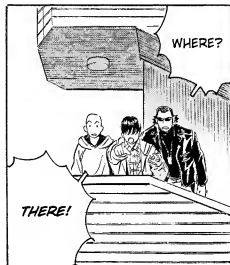
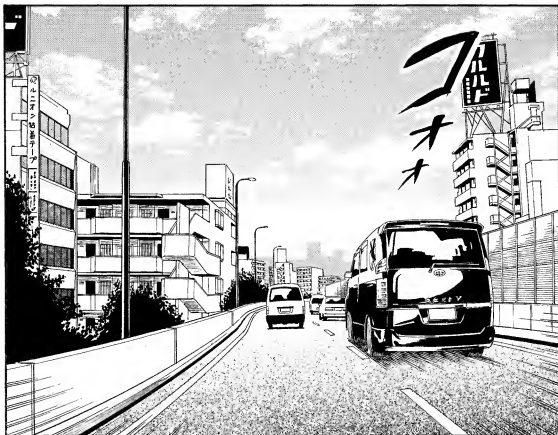


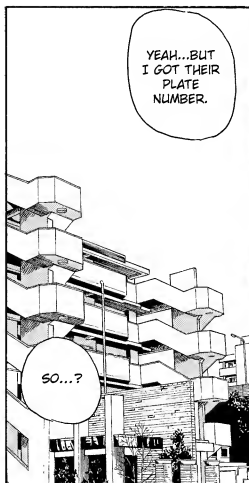
MEANING  
THAT YOU  
JUST  
MISSED  
THEM.

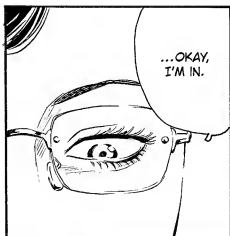


MEANING  
THAT WE  
JUST  
MISSED  
THEM  
AGAIN...

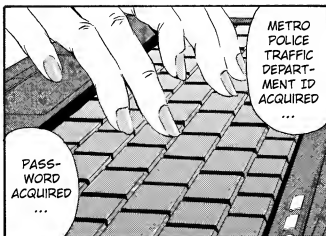
SERI-  
OUSLY  
?





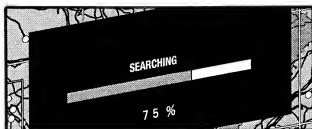
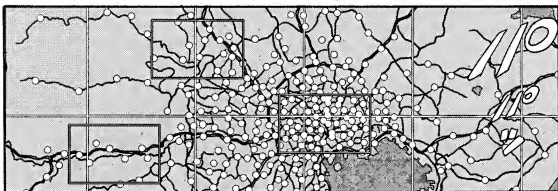


...OKAY,  
I'M IN.



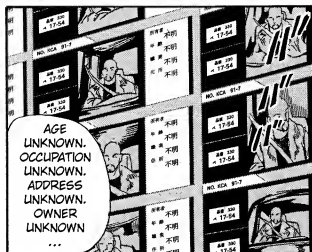
METRO  
POLICE  
TRAFFIC  
DEPART-  
MENT ID  
ACQUIRED  
...

PASS-  
WORD  
ACQUIRED  
...

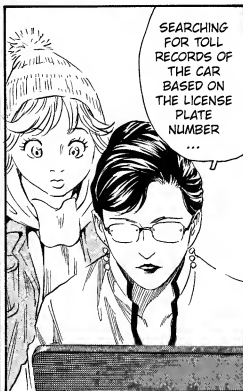


SEARCHING

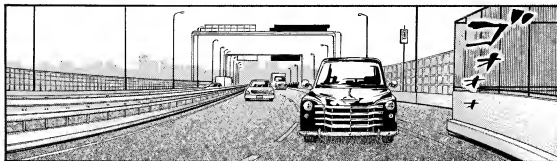
75 %

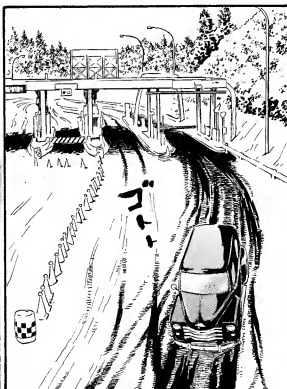
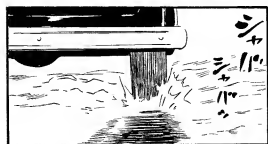


AGE  
UNKNOWN.  
OCCUPATION  
UNKNOWN.  
ADDRESS  
UNKNOWN.  
OWNER  
UNKNOWN  
...



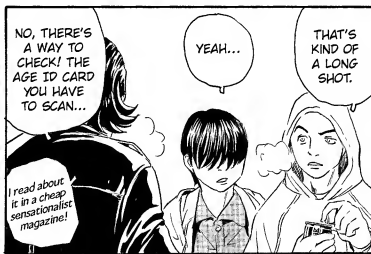
SEARCHING  
FOR TOLL  
RECORDS OF  
THE CAR  
BASED ON  
THE LICENSE  
PLATE  
NUMBER  
...

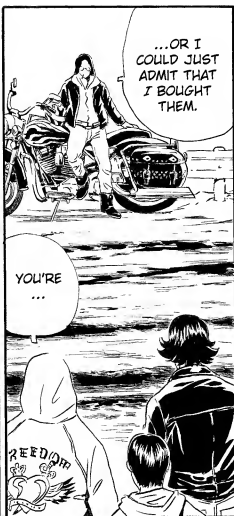


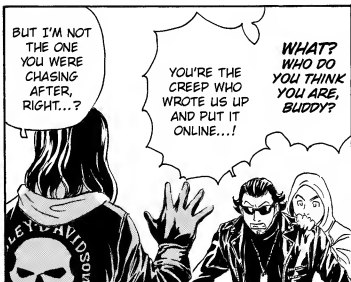
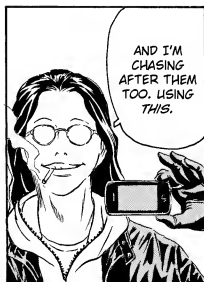


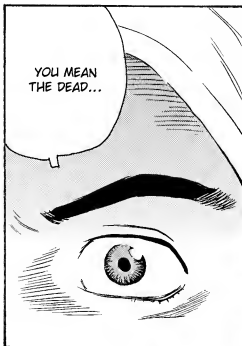




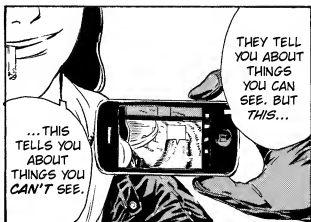








YOU MEAN  
THE DEAD...



...THIS  
TELLS YOU  
ABOUT  
THINGS YOU  
CAN'T SEE.

THEY TELL  
YOU ABOUT  
THINGS  
YOU CAN  
SEE, BUT  
THIS...



**SHE  
STABBED  
ME**



THAT'S  
RIGHT.  
THESE TAGS  
ARE THE  
THOUGHTS  
OF THE  
DEAD.

YOU ARE  
QUICK.



WHAT?!



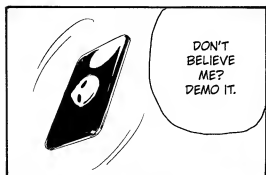
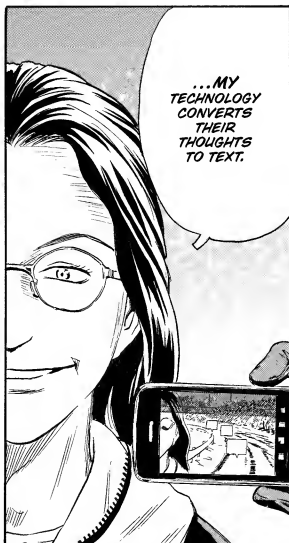
CONVENIENT, ISN'T  
IT? KARATSU'S  
POWER CONVERTS  
THEIR THOUGHTS  
TO SPEECH...

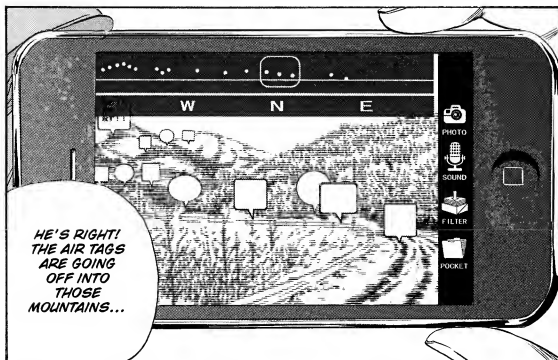
**HELP  
ME...**

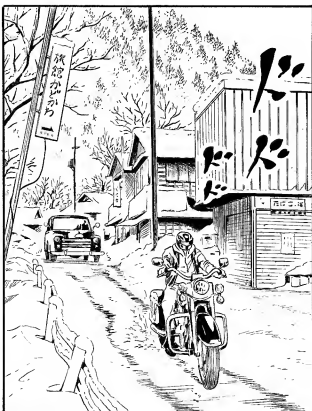
**IT  
HURTS...**

AS LONG AS  
THE SPIRIT  
LINGERS...THE  
THOUGHTS  
ARE THERE.

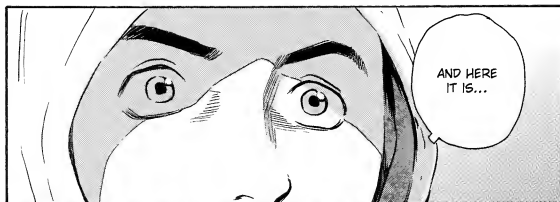
IT COULD BE A  
PLACE WHERE  
A MURDER  
OCCURRED,  
WHERE A  
CORPSE WAS  
FOUND, OR  
WHERE A BODY  
LIES BURIED.

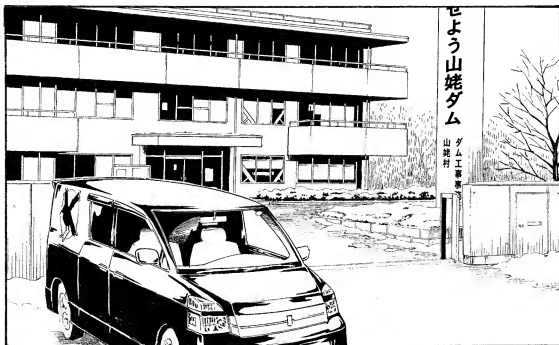


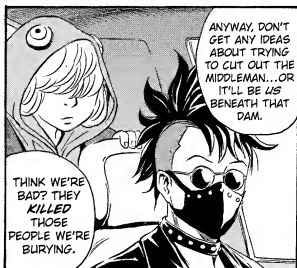


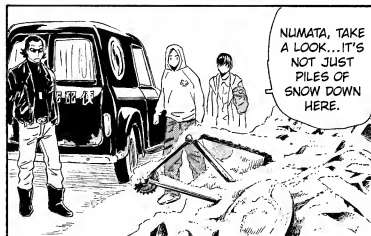
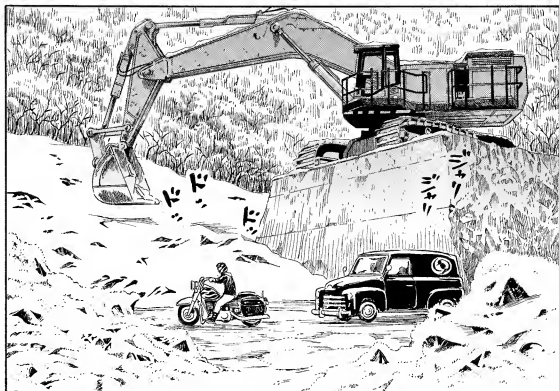


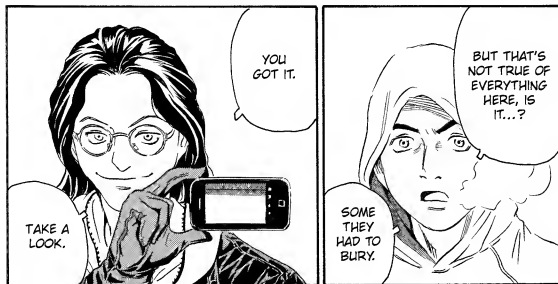


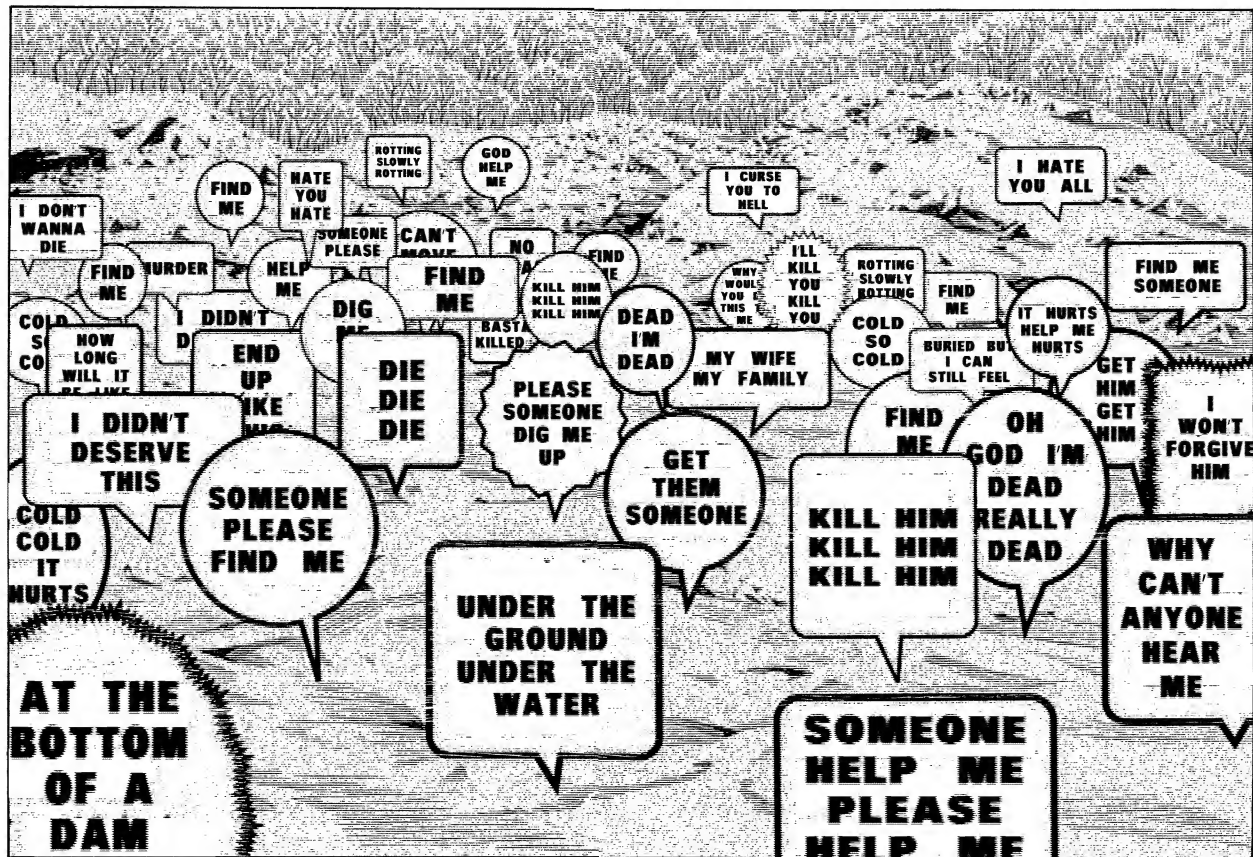




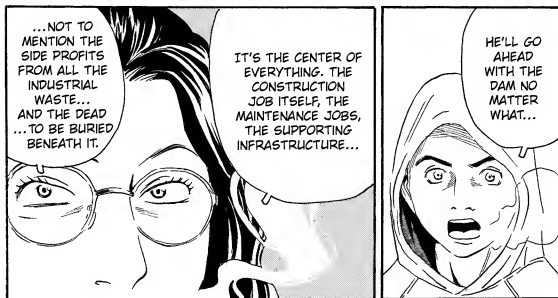
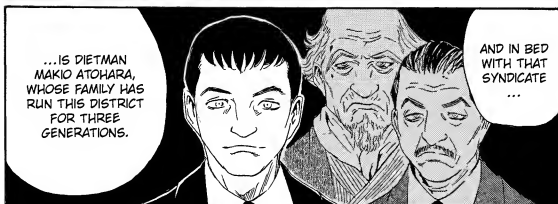
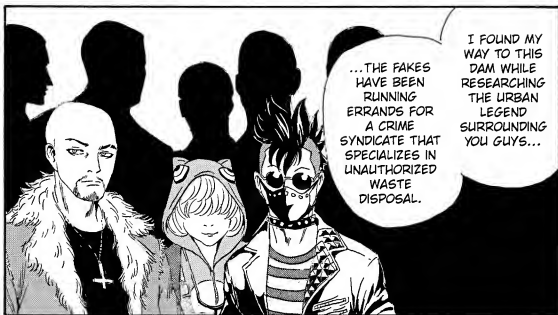




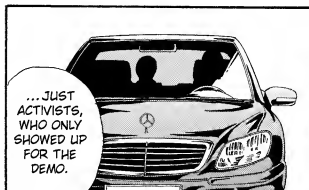






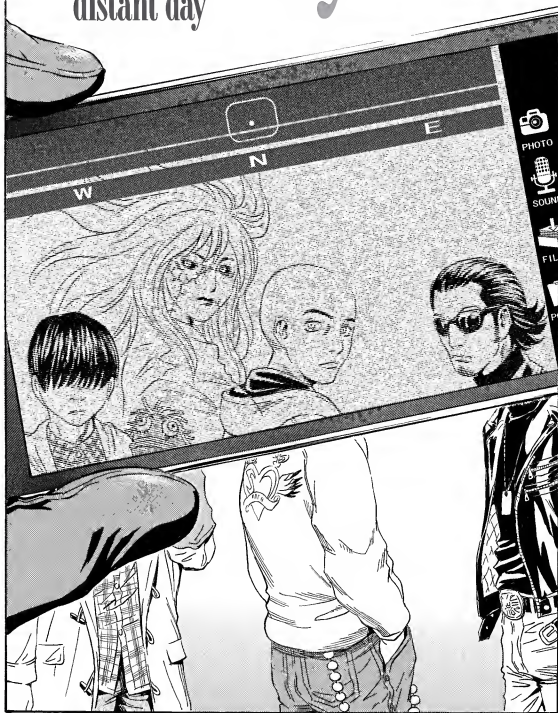


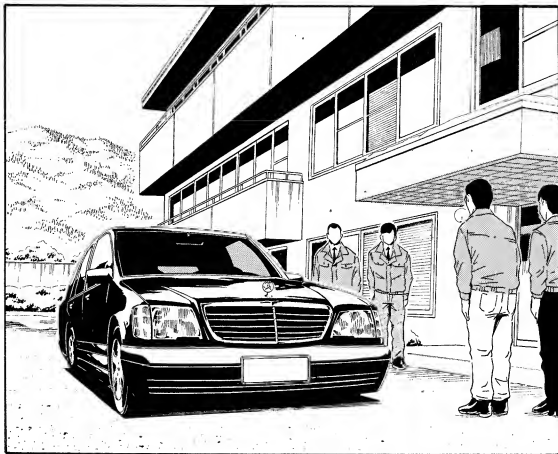


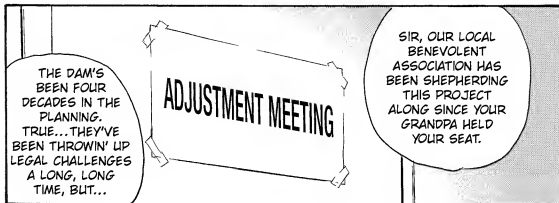
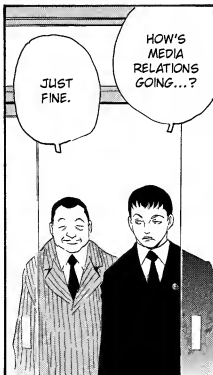
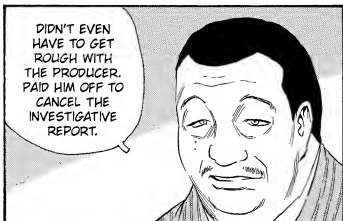


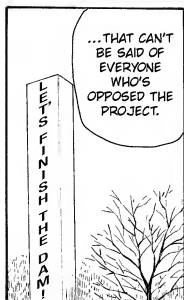
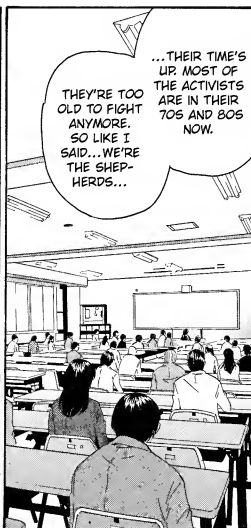
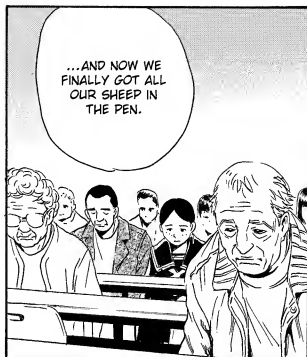
# 3rd delivery

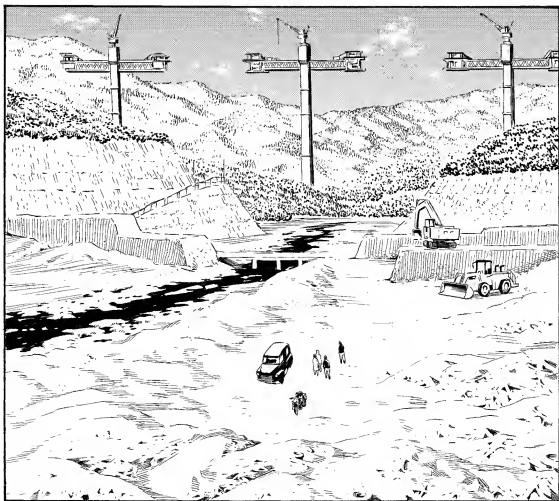
遠い日  
distant day

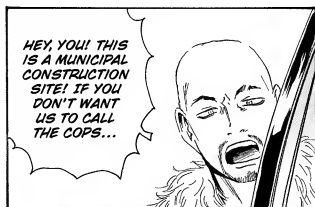


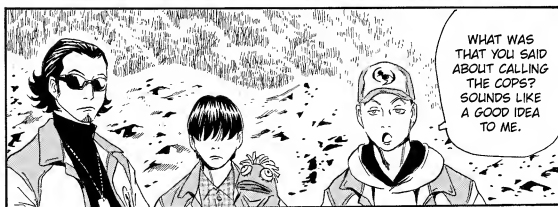
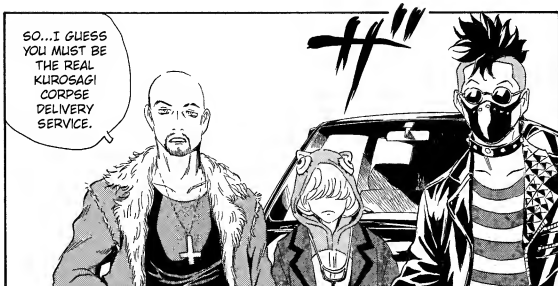




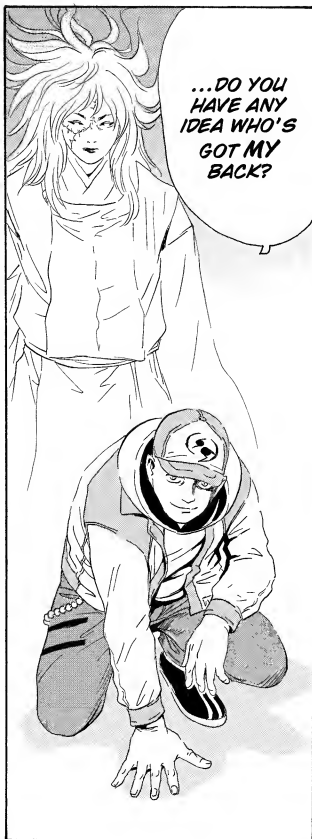
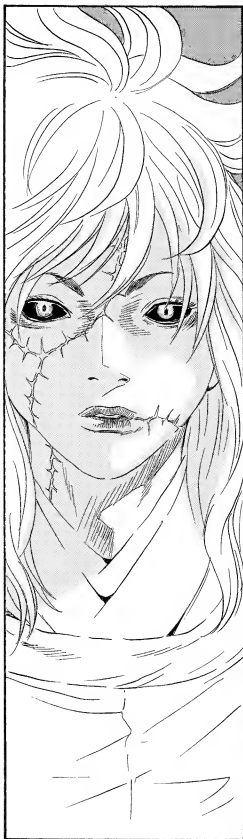


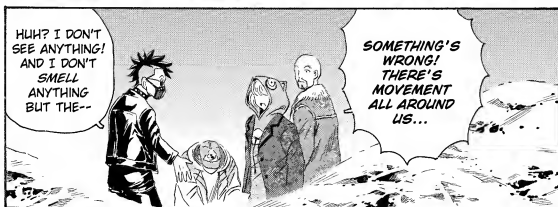
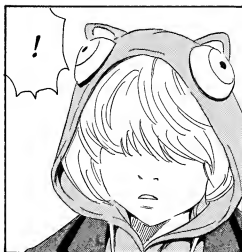




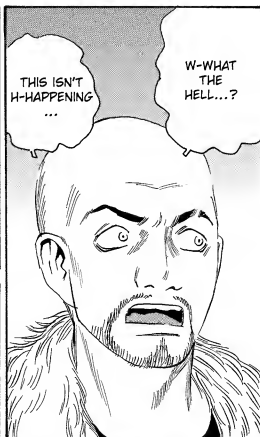
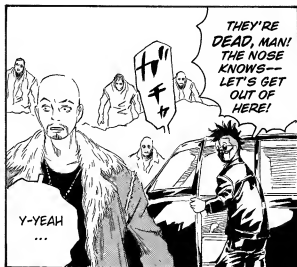


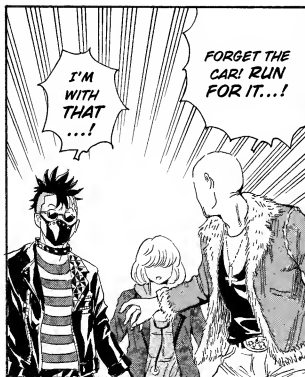


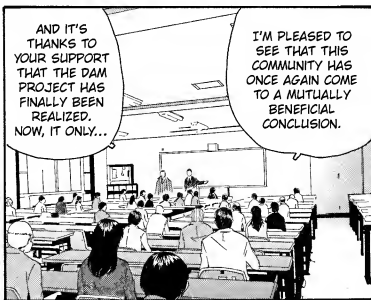
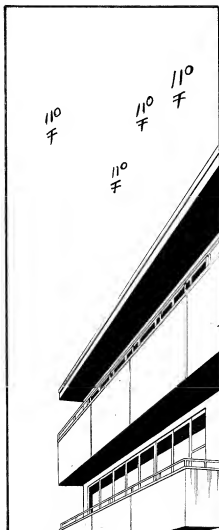


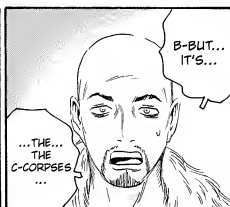
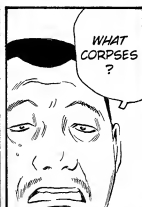
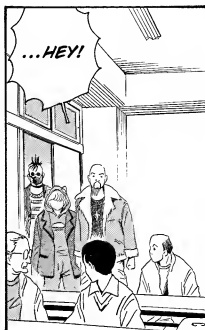
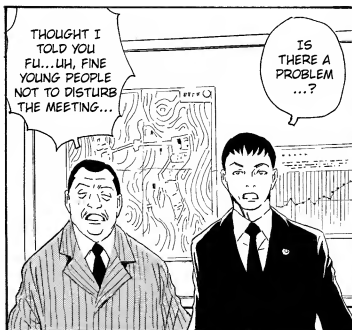




















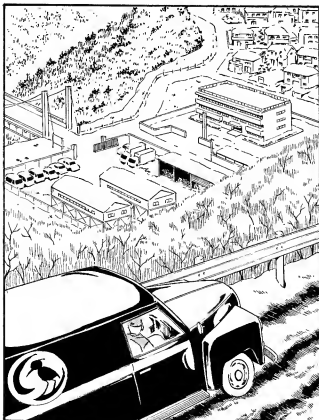


...WER...E...  
ALL...  
D...EAD...  
N...OW...

D...ONT...  
Y...OU...  
GE...T...IT...

...A...ND...  
Y...OU'LL...  
P...AY...ALL...  
RI...GHT.





AND NOW  
WE'RE  
GONNA BE  
ALL OVER  
THE NET  
AGAIN...

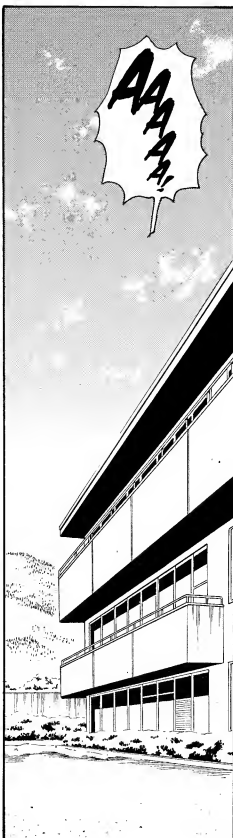
MAN! WHAT A  
TURNOUT!  
MAYBE THEY  
SHOULD LET  
THE DEAD  
VOTE.

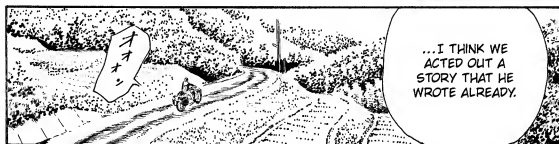


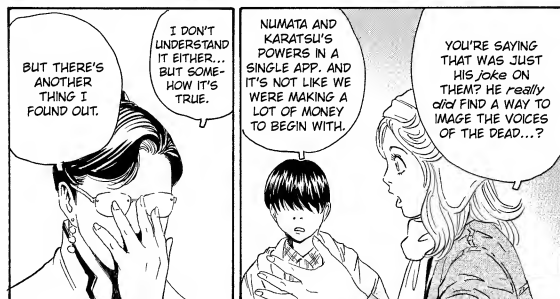
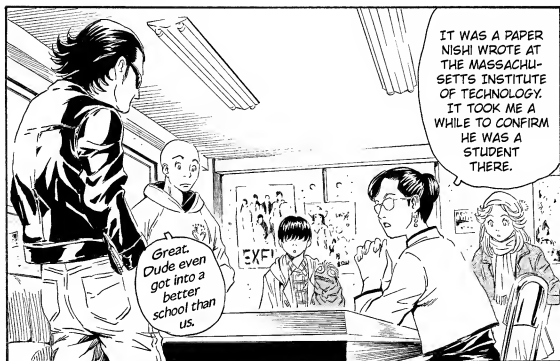
EVEN THAT  
NISHI GUY  
WOULDN'T  
TRY TO SELL  
THEM ON THIS  
TALE...

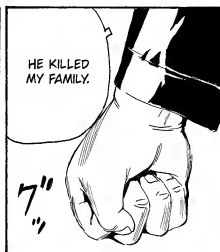
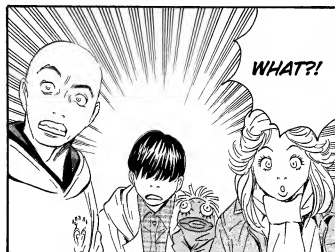
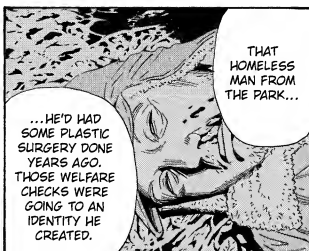
I DUNNO ABOUT  
THAT...I FIGURE  
WE JUST PILED  
ENOUGH GORY  
DETAILS ONTO  
OUR URBAN  
LEGEND TO  
MAKE IT SOUND  
TOO OVER  
THE TOP.

...I think.













Convenient,  
isn't it...?

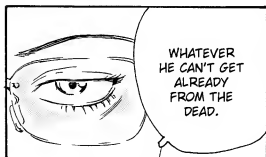
AND NOW  
HE'S  
BEEN  
CREMATED  
...



IT TOOK SO  
LONG JUST  
TO FIND OUT  
WHERE THEY  
WERE EVEN  
BURIED...

...I HADN'T  
THOUGHT I'D  
EVER RUN  
ACROSS  
THEIR KILLER,  
TOO.

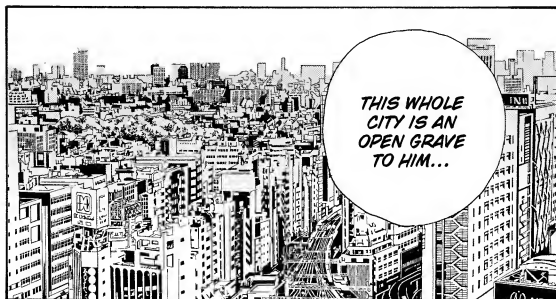
...AT LEAST, I'VE  
BELIEVED THAT  
FOR YEARS...  
BECAUSE HE  
VANISHED RIGHT  
AFTER MY  
FAMILY DID.



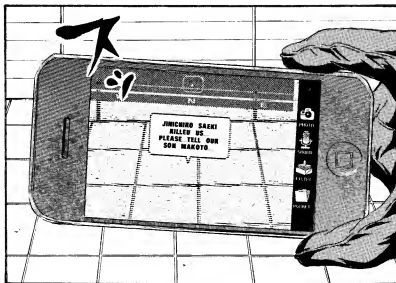
WHATEVER  
HE CAN'T GET  
ALREADY  
FROM THE  
DEAD.



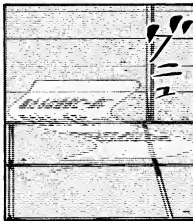
WHAT'S HE  
PLAYING  
US FOR?  
WHAT  
DOES HE  
WANT...?

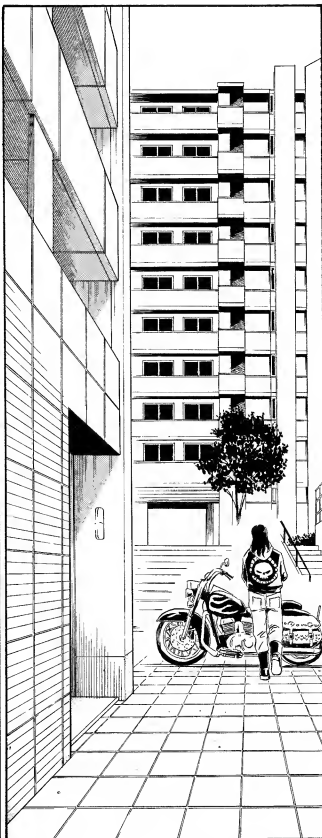


THIS WHOLE  
CITY IS AN  
OPEN GRAVE  
TO HIM...



**JINICHIRO SAEKI  
KILLED US...  
PLEASE...TELL OUR  
SON MAKOTO...**

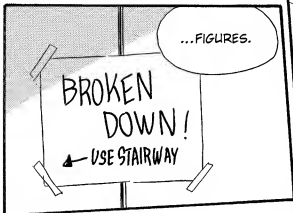


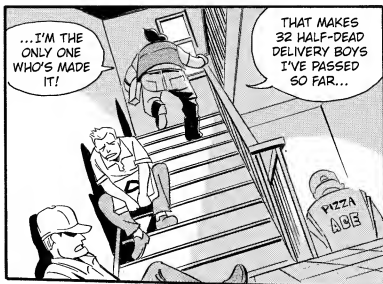


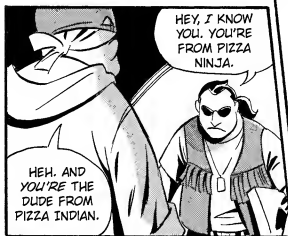
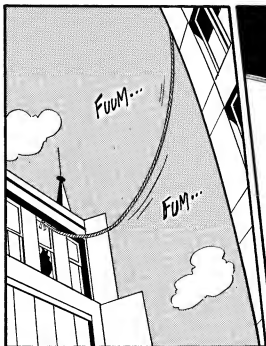
# The BLACK HERON

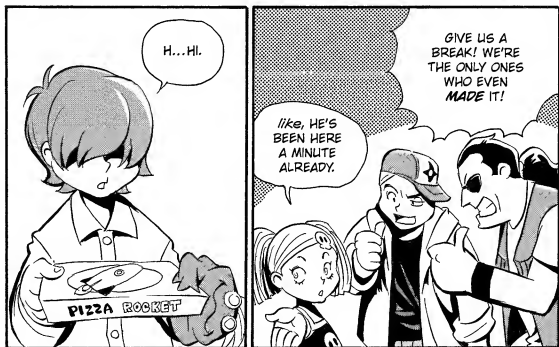
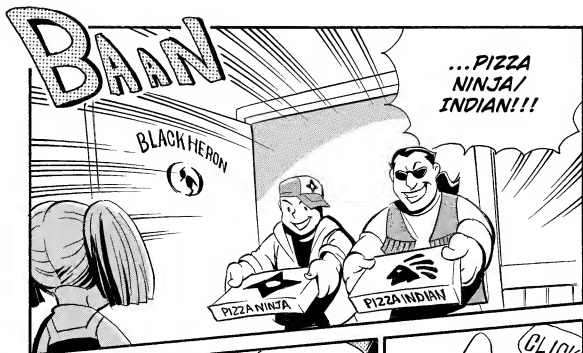


4th delivery  
ヘイベイベー  
hey baby

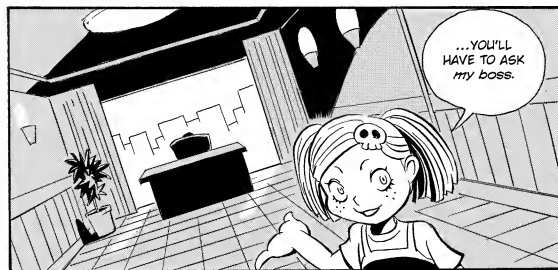
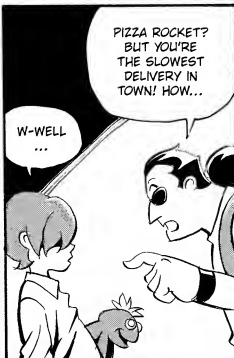


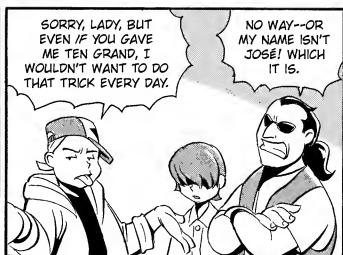


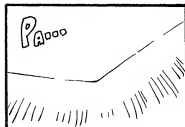
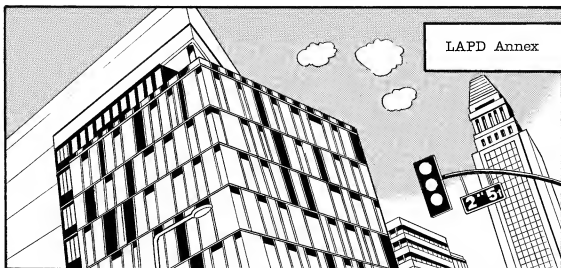


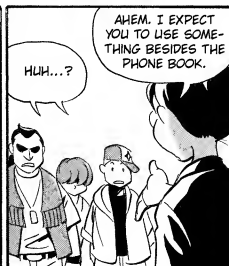
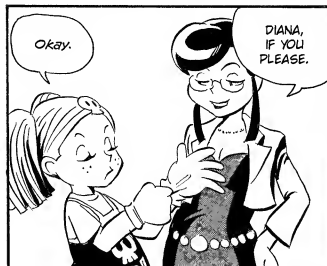


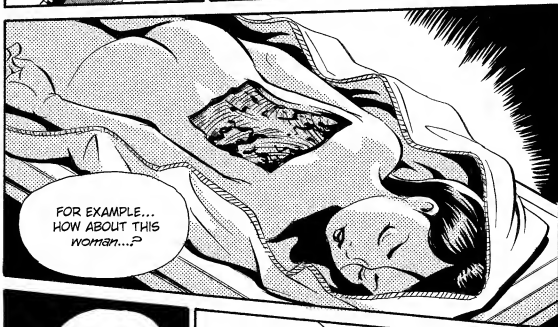
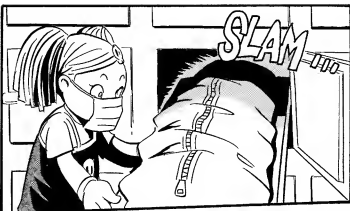
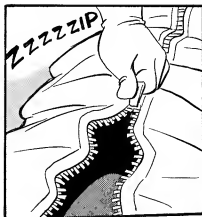


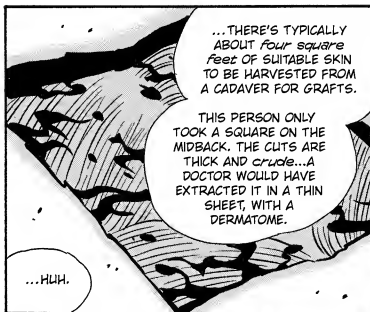


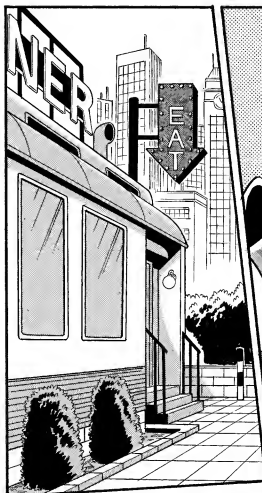












...YOU THREE HAVE  
CERTAIN...  
ABILITIES...?

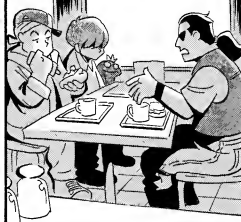


SAY, DO THEY  
DELIVER SUSHI  
IN JAPAN LIKE  
YOU DELIVER  
PIZZA...?



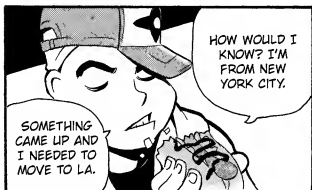
...PATRICK  
"PETE"  
TANAKA WAS  
THE NAME.

I JUST CAN'T  
STAND HOW THAT  
WOMAN ACTS LIKE  
SHE KNOWS  
EVERYTHING. DON'T  
YOU AGREE...  
UH...



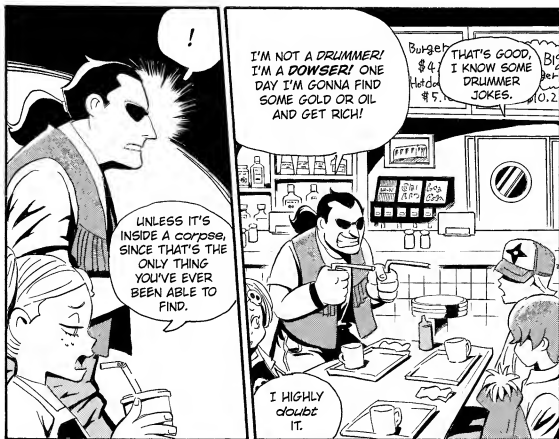
HOW WOULD I  
KNOW? I'M  
FROM NEW  
YORK CITY.

SOMETHING  
CAME UP AND  
I NEEDED TO  
MOVE TO L.A.

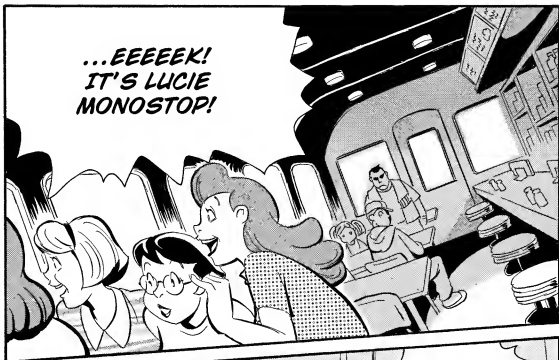








**...EEEEEEK!  
IT'S LUCIE  
MONOSTOP!**



**WHERE?!**

**OVER THERE!  
WITH THE  
PAPARAZZI!!**



**HE HIT #2 ON THE  
CHARTS IN TAU CETI.  
'DJ GOT US FALLIN' IN  
LOVE' KEPT HIM OUT OF  
THE TOP SPOT--**

**ARE YOU  
REALLY AN  
ALIEN?**

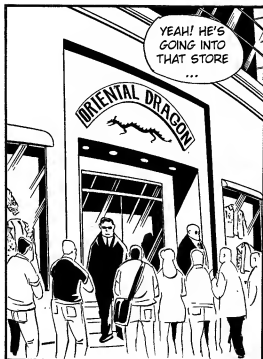


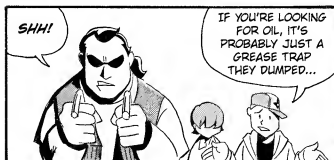
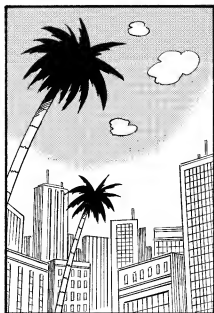
**LUCIE  
MONOSTOP?**

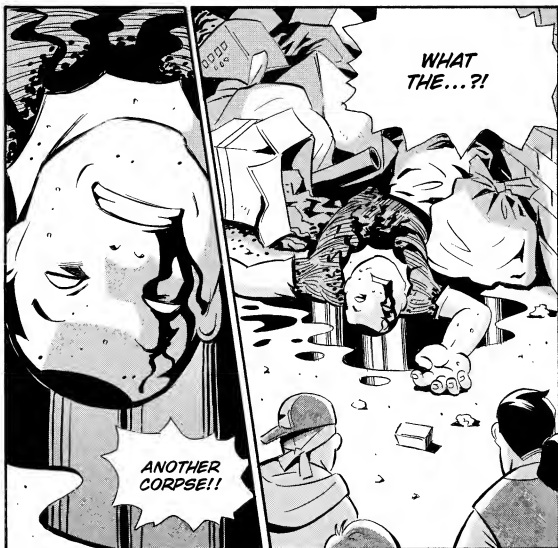


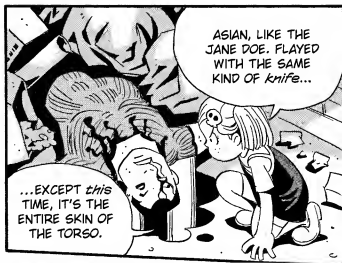
**HE'S A FAMOUS  
POP STAR! WHY,  
EVEN IN OUTER  
SPACE, THEY  
KNOW HIM!**



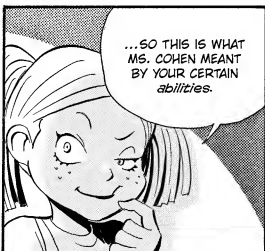






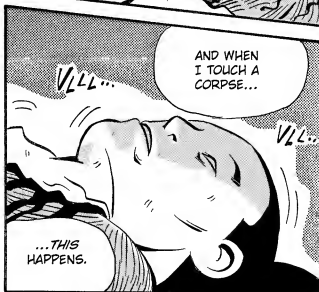


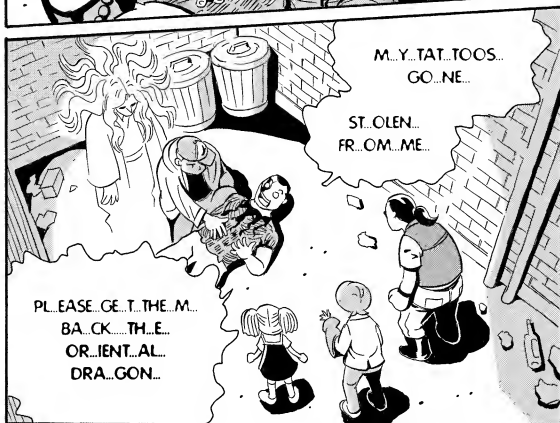
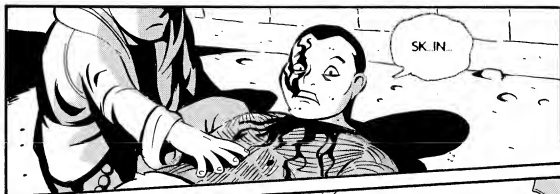








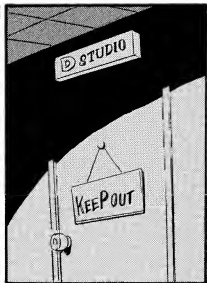




# 5th delivery

a soldier's gamble

## ある兵士の賭け



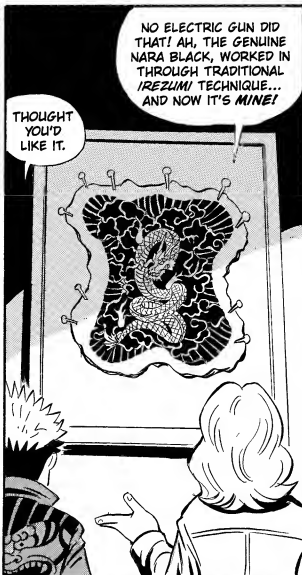


THE GUY WAS  
HEARTBROKEN  
ANYWAY OVER HIS  
GIRLFRIEND BEING  
KILLED...THOUGHT  
I'D PUT HIM OUT OF  
HIS MISERY.

SHE SHOULDN'T  
HAVE DATED A  
YAKUZA...OR  
GOTTEN A LOVERS'  
TATTOO TO MATCH  
WITH HIS.



I'D LOVE TO WEAR IT  
TO MY NEXT SHOW AT  
THE WHISKY! WHEN  
CAN YOU HAVE IT  
READY...?



THOUGHT  
YOU'D  
LIKE IT.

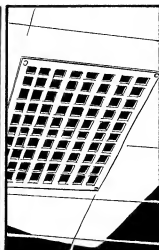
NO ELECTRIC GUN DID  
THAT! AH, THE GENUINE  
NARA BLACK, WORKED IN  
THROUGH TRADITIONAL  
IREZUMI TECHNIQUE...  
AND NOW IT'S MINE!

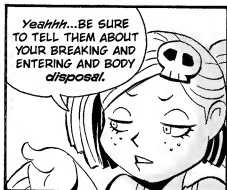
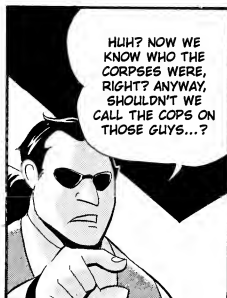


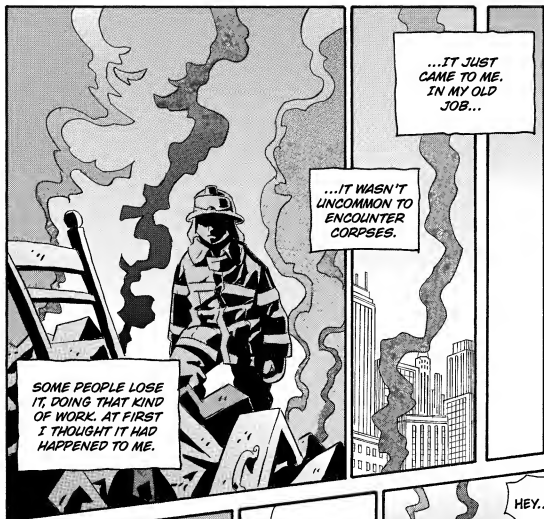
PLEASE. I'LL  
PAY WHATEVER  
YOU ASK.

WELL, IT  
TAKES TIME  
TO PROPERLY  
TAN...

OKAY,  
THEN...I'LL  
GET RIGHT  
ON IT.



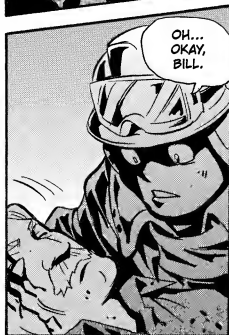




...IT JUST  
CAME TO ME.  
IN MY OLD  
JOB...

...IT WASN'T  
UNCOMMON TO  
ENCOUNTER  
CORPSES.

SOME PEOPLE LOSE  
IT, DOING THAT KIND  
OF WORK. AT FIRST  
I THOUGHT IT HAD  
HAPPENED TO ME.



OH...  
OKAY,  
BILL.



HE'S GONE,  
PATRICK...

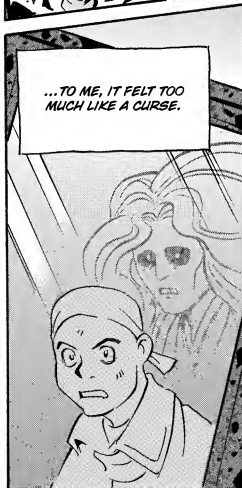
I CHECKED  
HIM  
EARLIER.

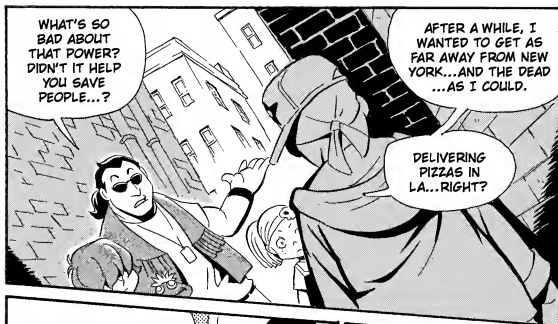


HEY...!

SIR...CAN  
YOU TALK,  
SIR...?









THIS AIN'T A  
SOUP KITCHEN,  
PAL. SKID ROW'S  
THAT WAY.

HOLD IT, BUM.  
WHERE DO YOU  
THINK YOU'RE  
GOING?



SO WE'VE GOT  
TO CLOSE THIS  
CASE OUR-  
SELVES...

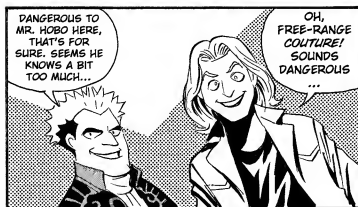


YOU MIGHT SAY I'M  
A WHOLESALER. DO  
WE UNDERSTAND  
EACH OTHER--

W-WAIT!  
DON'T  
OPEN THAT  
HERE!



HEH-HEH. YEAH, NOT  
TOO FAR FROM THE  
FASHION DISTRICT,  
RIGHT...?





WHAT THE  
HELL?! THIS  
GUY AIN'T  
EVEN GOT ANY  
SKIN...!!



ACTING LIKE YOU  
DON'T KNOW  
WHY...? GOOD  
THING WE'RE  
IN HOLLYWOOD,  
BUDDY...



AS MY MAN  
BOB BARKER  
USED TO  
SAY...

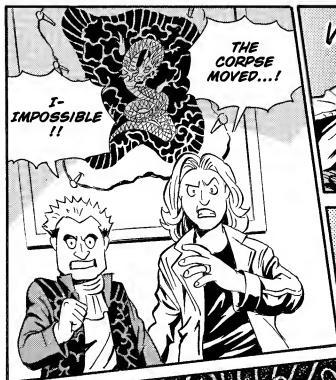


I DUNNO WHY YOU  
BROUGHT THIS HERE,  
CREEP...

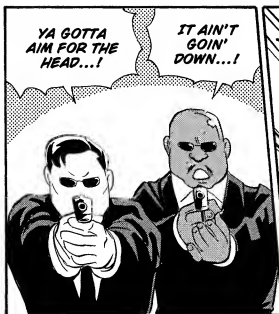
... BUT YOU'RE  
GOIN' OUT IN  
YOUR OWN  
BAG!

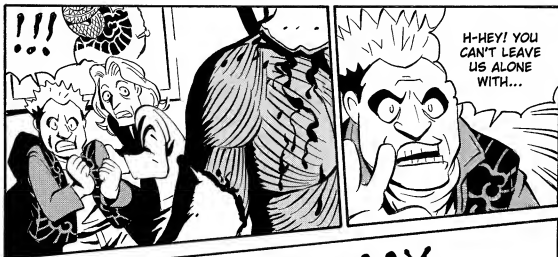






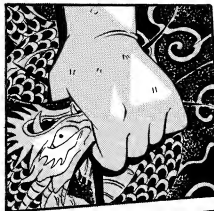






RE...TURN...MY...  
TAT...TOO!!





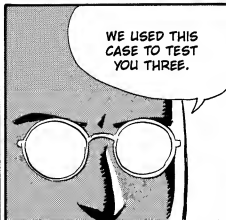
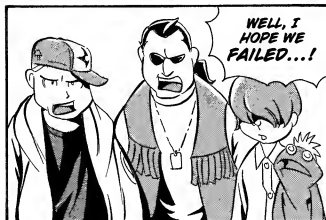
YEAH, YEAH--  
TELL IT TO THE  
JUDGE, PAL. SHE  
LOVES ZOMBIE  
MOVIES.

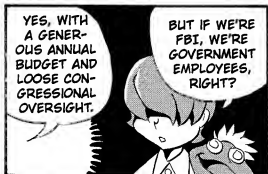
BUT I'M TELLING  
YOU, THAT  
CORPSE REALLY  
MOVED...

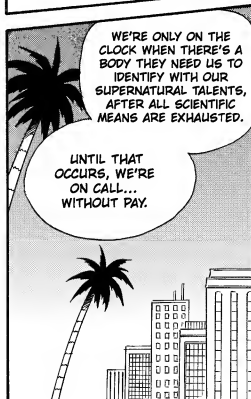


I'M SURE HE'LL  
HAVE NO MORE  
REGRETS.

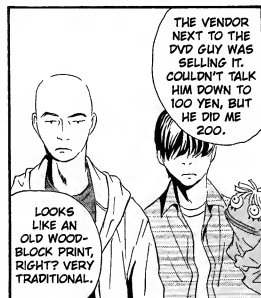
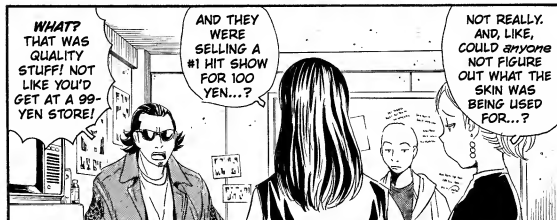
I'M MORE  
SURPRISED THAT  
THE COPS DIDN'T  
ARREST US  
TOO...







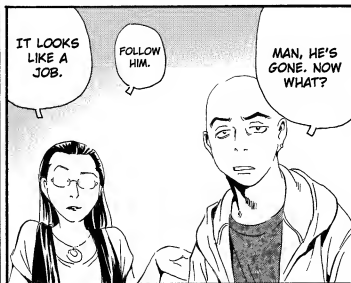






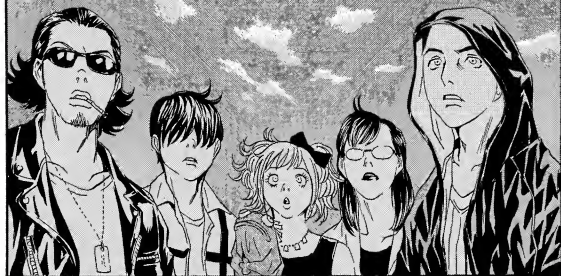


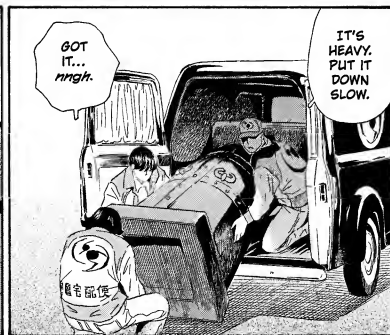
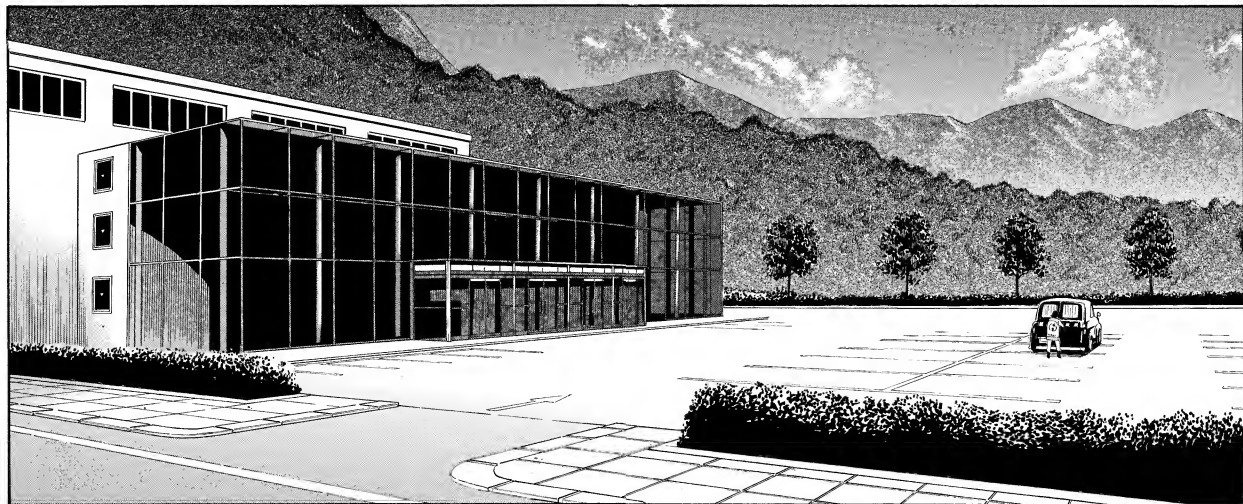


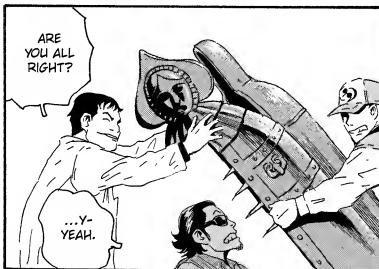
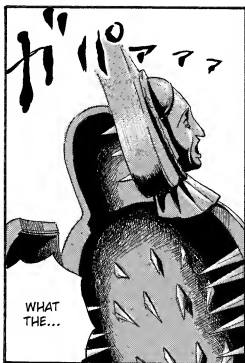


# 6th delivery

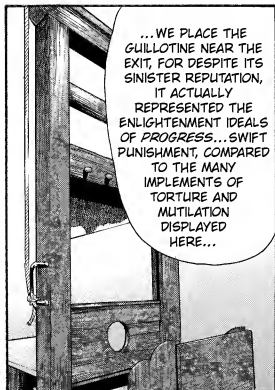
涙のオルフェ  
tears of orpheus











...WE PLACE THE  
GUILLOTINE NEAR THE  
EXIT, FOR DESPITE ITS  
SINISTER REPUTATION,  
IT ACTUALLY  
REPRESENTED THE  
ENLIGHTENMENT IDEALS  
OF PROGRESS...SWIFT  
PUNISHMENT, COMPARED  
TO THE MANY  
IMPLEMENTS OF  
TORTURE AND  
MUTILATION  
DISPLAYED HERE...



BUT WHEN  
LOOKED AT  
HISTORI-  
CALLY...

NO OFFENSE,  
BUT THIS  
STUFF'S  
PRETTY  
CREEPY.



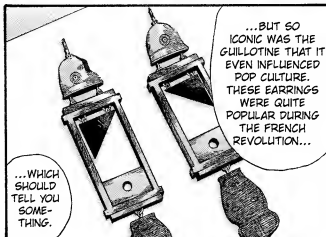
IT WAS ITSELF  
PRECEDED BY  
THE "HALIFAX  
GIBBET" USED IN  
WEST YORKSHIRE,  
ENGLAND, AND  
THE ITALIAN  
MANNAIA,  
OR "MEAT  
CLEAVER"...

...OF  
WHICH WE  
HAVE A  
REPLICA  
HERE...

ALTHOUGH NAMED  
FOR FRENCH  
PHYSICIAN  
JOSEPH-IGNACE  
GUILLOTIN, HE  
ACKNOWLEDGED  
THE PRIOR  
INSPIRATION OF THE  
SCOTTISH "MAIDEN"  
FROM 1564...



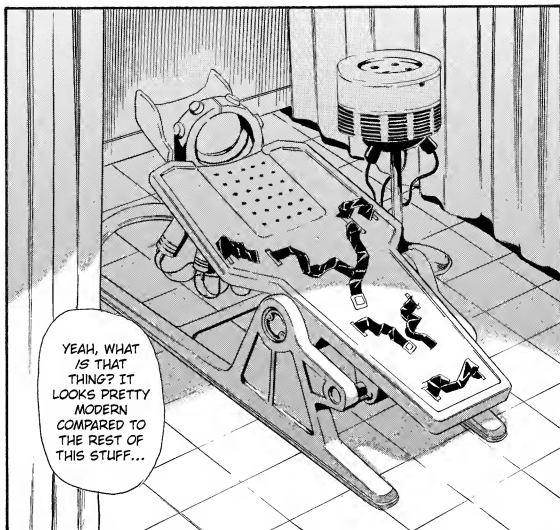
NOW, THIS  
PIECE HAS A  
DIFFERENT  
AESTHETIC  
...



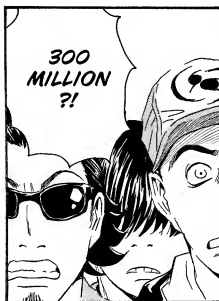
...BUT SO  
ICONIC WAS THE  
GUILLOTINE THAT IT  
EVEN INFLUENCED  
POP CULTURE.  
THESE EARRINGS  
WERE QUITE  
POPULAR DURING  
THE FRENCH  
REVOLUTION...

...WHICH  
SHOULD  
TELL YOU  
SOME-  
THING.

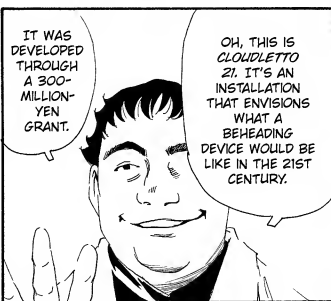




YEAH, WHAT  
IS THAT  
THING? IT  
LOOKS PRETTY  
MODERN  
COMPARED TO  
THE REST OF  
THIS STUFF...

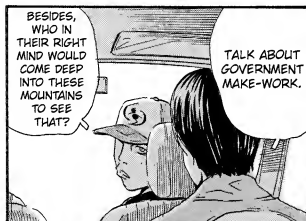
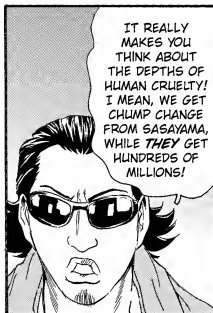


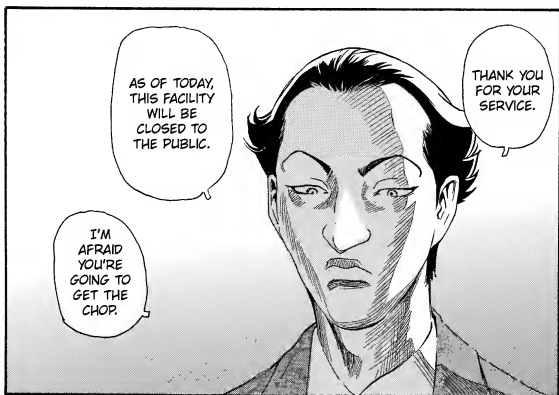
**300  
MILLION  
?!**

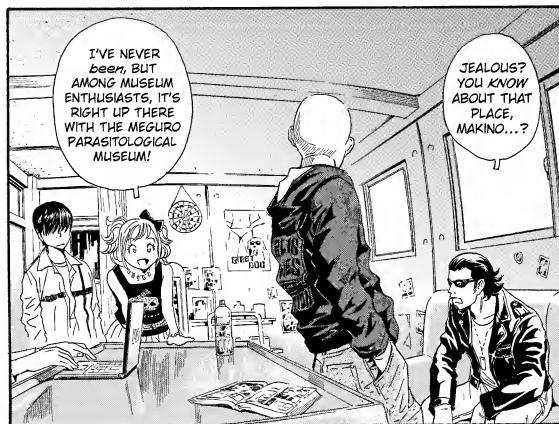
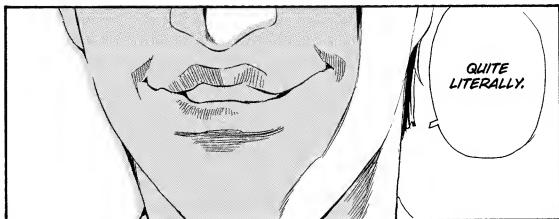


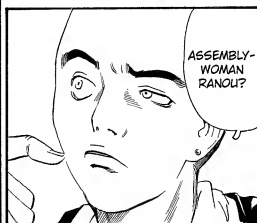
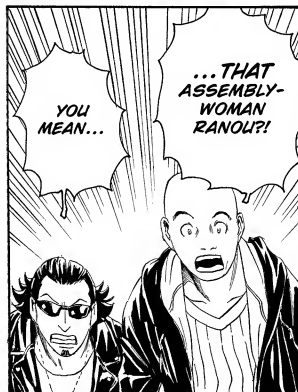
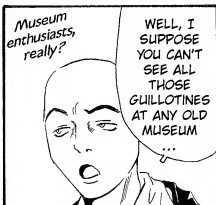
IT WAS  
DEVELOPED  
THROUGH  
A 300-  
MILLION-  
YEN  
GRANT.

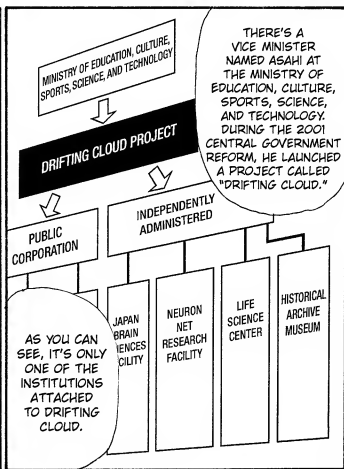
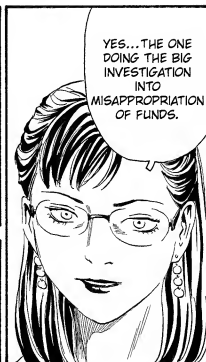
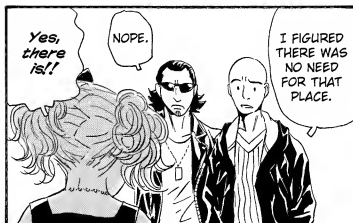
OH, THIS IS  
CLOUDLETTO  
21. IT'S AN  
INSTALLATION  
THAT ENVISIONS  
WHAT A  
BEHEADING  
DEVICE WOULD BE  
LIKE IN THE 21ST  
CENTURY.





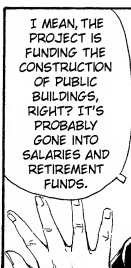








AS A  
MATTER OF  
FACT, MUCH  
OF IT HAS  
BEEN...



I MEAN, THE  
PROJECT IS  
FUNDING THE  
CONSTRUCTION  
OF PUBLIC  
BUILDINGS,  
RIGHT? IT'S  
PROBABLY  
GONE INTO  
SALARIES AND  
RETIREMENT  
FUNDS.



MAYBE  
IT'S GOING  
WHERE IT'S  
SUPPOSED  
TO BE  
GOING?



OVER THE  
LAST TEN  
YEARS, MANY  
OF THEM  
SEEM TO HAVE  
DROPPED OUT  
OF SIGHT.

...THE PROBLEM  
IS THE  
PERSONNEL  
**ATTACHED**  
TO THOSE  
SALARIES AND  
RETIREMENT  
FUNDS.



IT  
DOESN'T  
ADD  
UP...AND  
WE'RE  
GOING  
TO GET  
TO THE  
BOTTOM  
OF IT.

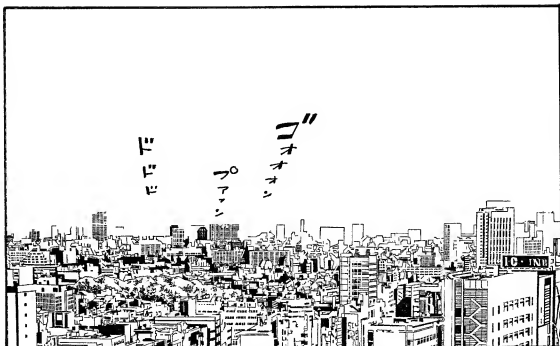
YOU SAID  
THERE WAS  
ONLY **ONE**  
PERSON  
WORKING  
AT THAT  
HISTORICAL  
ARCHIVE,  
RIGHT...?



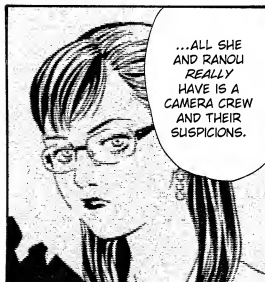
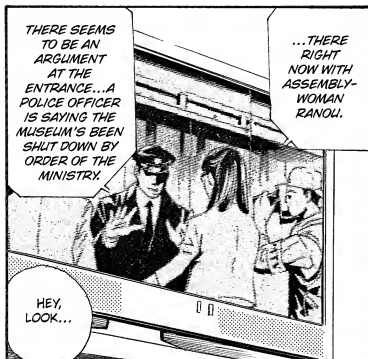
BUT THEY  
KEPT  
PAYING  
THEM...?

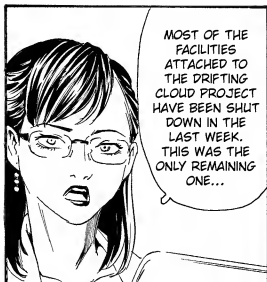


THAT'S  
WHAT  
THEIR  
RECORDS  
SAY.

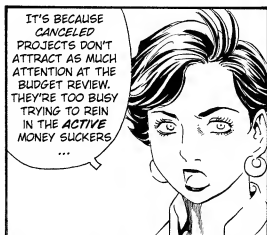








MOST OF THE FACILITIES ATTACHED TO THE DRIFTING CLOUD PROJECT HAVE BEEN SHUT DOWN IN THE LAST WEEK. THIS WAS THE ONLY REMAINING ONE...

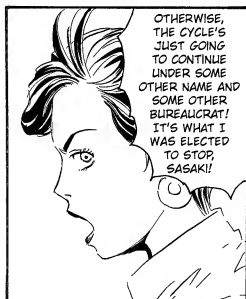


IT'S BECAUSE CANCELED PROJECTS DON'T ATTRACT AS MUCH ATTENTION AT THE BUDGET REVIEW. THEY'RE TOO BUSY TRYING TO REIN IN THE **ACTIVE** MONEY SUCKERS ...



OF COURSE THEY DID.

...THEY COORDINATED THIS.

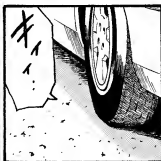
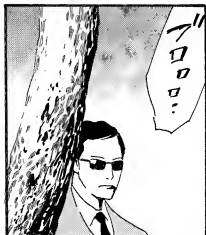


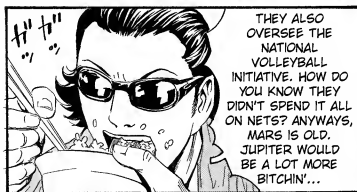
OTHERWISE, THE CYCLE'S JUST GOING TO CONTINUE UNDER SOME OTHER NAME AND SOME OTHER BUREAUCRAT! IT'S WHAT I WAS ELECTED TO STOP, SASAKI!

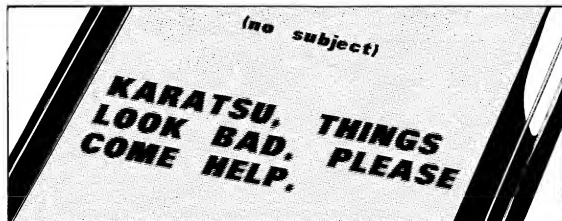


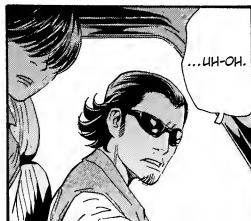
NO, THEY'RE NOT...!

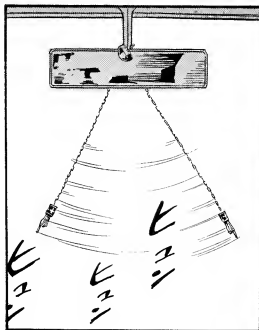
SO ARE THEY JUST GOING TO GET AWAY WITH IT...?

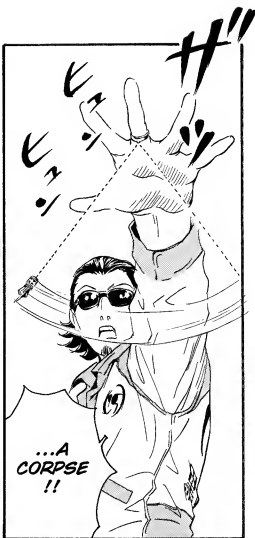












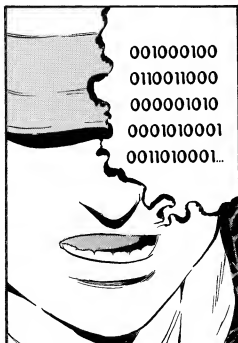


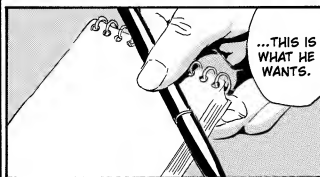
# 7th delivery

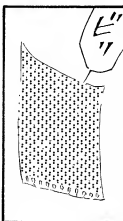
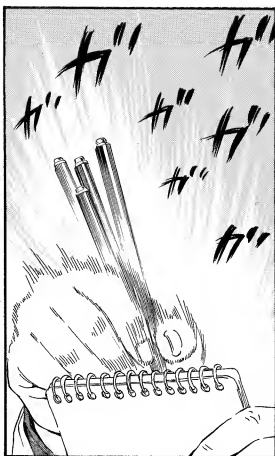
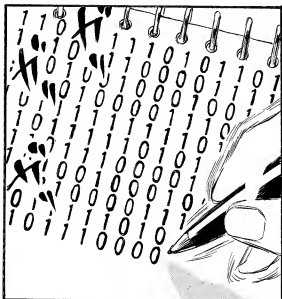
若者は旅をつづける

youth will journey on







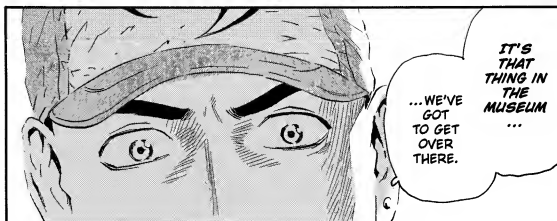




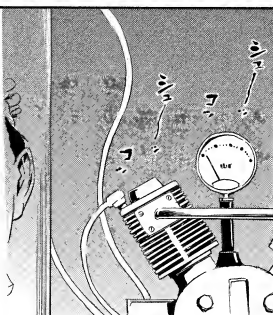
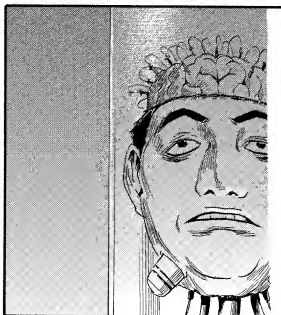
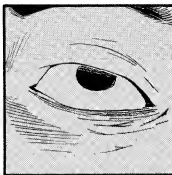
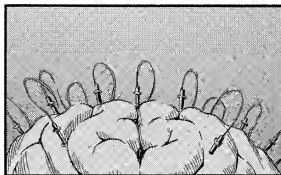


**...IT'S  
HER AND  
ASSEMBLY-  
WOMAN  
RANOU!!**

**DON'T YOU  
RECOGNIZE  
IT...?**

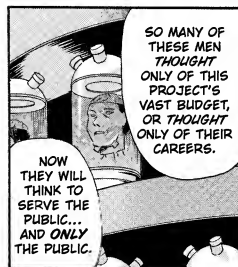
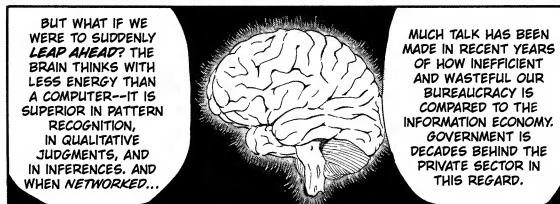


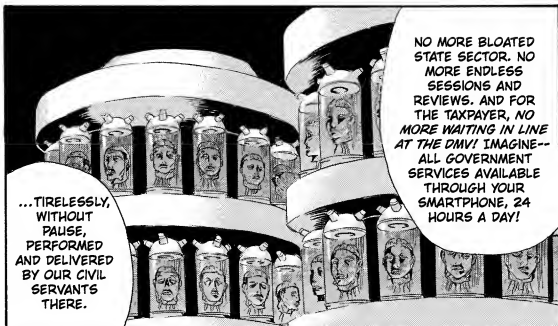
**IT'S  
THAT  
THING IN  
THE  
MUSEUM  
...  
...WE'VE  
GOT  
TO GET  
OVER  
THERE.**











...TIRELESSLY,  
WITHOUT  
PAUSE,  
PERFORMED  
AND DELIVERED  
BY OUR CIVIL  
SERVANTS  
THERE.

NO MORE BLOATED  
STATE SECTOR. NO  
MORE ENDLESS  
SESSIONS AND  
REVIEWS. AND FOR  
THE TAXPAYER, NO  
MORE WAITING IN LINE  
AT THE DMV! IMAGINE--  
ALL GOVERNMENT  
SERVICES AVAILABLE  
THROUGH YOUR  
SMARTPHONE, 24  
HOURS A DAY!



...OF A  
RISING YOUNG  
POLITICIAN...  
AND PERHAPS,  
WITH HELP,  
BEFORE  
LONG...  
JAPAN'S FIRST  
FEMALE PRIME  
MINISTER.

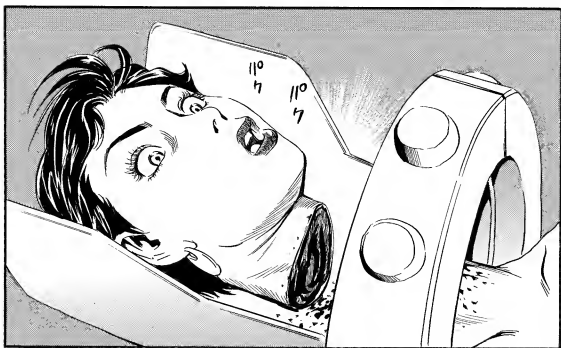
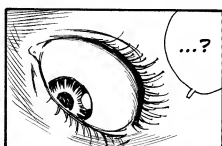
...BUT THEY'RE  
NOT YET READY  
TO SEE THE  
METHOD. THEY  
MIGHT VERY  
WELL BELIEVE  
INSTEAD THAT  
IT WAS THE  
RESULT OF THE  
CRUSADING  
REFORMS...

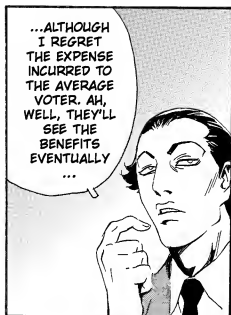


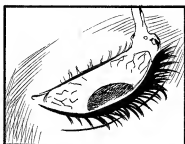
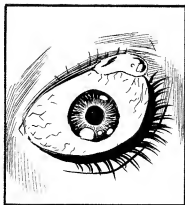
...YET WITH  
ALL THIS  
TECHNOLOGY,  
THERE'S STILL  
A PROBLEM,  
ASSEMBLYWOMAN  
RANOU...A VERY  
TRADITIONAL  
PROBLEM.

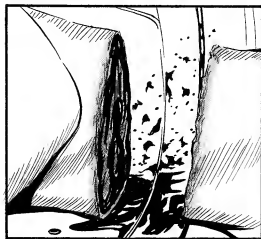
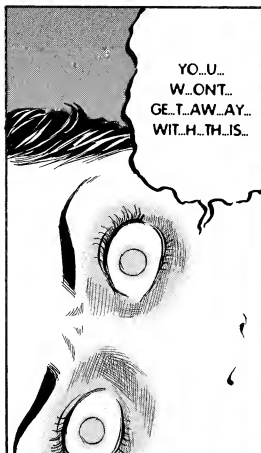


THE POLITICAL  
PROBLEM. I  
NEED TO FIND  
THE RIGHT  
PERSON TO  
SERVE AS A  
FRONT. THE  
PUBLIC WILL SEE  
THE RESULTS  
FROM DRIFTING  
CLOUD...





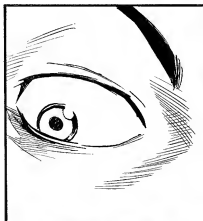






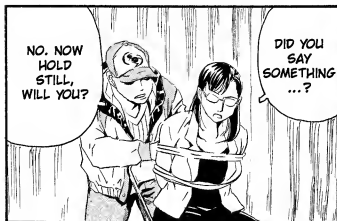














...DID I  
JUST SAY  
MAY BE  
WEIRD...?

UM...THIS  
MAY BE  
WEIRD...  
BUT WE  
GOT A LOT  
OF CLIENTS  
HERE.



SHE  
STARTED THIS  
INVESTIGATION  
...LET'S LET  
HER DECIDE.



WE DELIVER  
CORPSES. WE  
CAN TAKE YOU  
ALL WHEREVER  
YOU WANT  
TO GO...



...ALL  
RIGHT.

IT MAKES YOU  
WONDER WHAT  
ELSE IS OUT  
THERE THAT  
THEY'VE BEEN  
SPENDING OUR  
TAXES ON...

...T...IP...O...FF...  
THE...ME...DIA...  
TH...AT...I'M...  
HE...RE...A...ND...  
L...ET...TH...EM...  
F...IND...A...LL...  
THI...S...  
...J...UST...  
LE...AVE...  
US...

THE  
SCARIEST  
PART IS...

...HE  
WASN'T  
EVEN  
SOME  
MASTER  
VILLAIN?

YEAH. JUST  
AN OUT-OF-  
CONTROL  
BUREAUCRAT,  
CRAZIER  
THAN MOST.

the KUROSAgi corpse delivery service  
**黒鷲死体宅配便**

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

---

designer **JUSTIN COUCH**  
editor **CARL GUSTAV HORN**  
publisher **MIKE RICHARDSON**

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English-language version  
produced by Dark Horse Comics

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# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 14 BY TOSHIFUMI YOSHIDA

introduction and additional comments by the editor

To increase your enjoyment of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes, or perhaps one of those nutritional supplements, the kind that's long and difficult to swallow. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daioh*, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in its part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1,600 years ago, the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire—in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing

system, which then, as now, consisted of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of kanji. Of course, all of them were hanzi first—although the Japanese did also invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system the Japanese evolved represents an adjustment to these great differences.



When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—are another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the northeast Indian Siddham script studied by Kukai (died AD 835), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the *manyogana* and making shorthand ver-

sions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji previously used to represent a sound, which might have taken a dozen strokes to draw, was now replaced by a kana that took three or four.

Unlike the original kanji they were based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only forty-six kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of forty-six kana is written two different ways depending on its intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for *n*, no separate kana for consonants (the middle *n* in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with *k*, depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with *s* sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 14 below.

Katakana are generally used for manga sound FX, but on occasion hiragana are used instead. This is commonly done

when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi* Vol. 14 you can see an example at 5.2, with the SU, as Nishi takes out his smartphone; it is written す. Note its more cursive appearance compared to other FX. If it had been written in katakana style, it would look like ス.

To see how to use this glossary, take an example from page 17: “**17.6 FX: PARARA**—flipping through map book.” 17.6 means the FX is the one on page 17, in panel 6. PARARA is the sound these kana—パララ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left—or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you’re reading the pages and panels of this book in general—going from right to left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, some of the FX in *Kurosagi* (and manga in general) read from left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read from left to right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

The explanation of what the sound represents may sometimes be surprising, but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: A as *ah*, I as *eee*, U as *ooh*, E as *eh*, and O as *oh*.

**2.1** The translator notes that, as is Ot-suka’s style in this series, all the chapter titles in this volume are named after songs, in this case by Four Leaves, whose first album debuted in 1968. The group disbanded in 1978 but reunited after 24 years in 2002. Four Leaves is also known as the first of many hit boy bands (including SMAP, KAT-TUN, and Hey! Say! JUMP) to be managed by Johnny & Associates, the powerful agency founded by Johnny Kitagawa, a man who has certainly never committed any improprieties.

**3.1** **FX: DO DO DO DO**—idling motorcycle engine

**3.2** **FX: JYARI**—sound of boot in gravel

- 3.3 **FX: GAPO**—sound of helmet being removed
- 3.4 **FX: DO DO DO DO**—idling motorcycle engine
- 5.2 **FX: SU**—taking out smartphone
- 5.3 **FX: PI**—tapping app icon
- 5.4 **FX: PA**—screen lighting up
- 8.1 In the original Japanese, the word-play in Atohara's slogan was *damu wa muda desu*, "dams are a waste."
- 9.1 In the 2009 Japanese general elections (the year before this story was first published in Japan) the Liberal Democratic Party (which, despite its name, is the conservative party) lost power, for the first time since the 1950s, to the centrist Democratic Party of Japan. The character of Assemblywoman Ranou, seen later in this volume, with her young, dynamic, informal, and crusading style, seems to be an idealization of the reformist impulses of the DPJ, and an opposite stereotype from the senior, outwardly respectable, and corrupt LDP politician exemplified by Chairman Asada in *Kurosagi* Vol. 9. The DPJ's rule of Japan was, however, short lived; they were in power during the 2011 nuclear disaster at Fukushima, a crisis that seemed to illuminate how little had changed in the Japanese government. The LDP was returned to power in 2012; current prime minister Shinzo Abe stated bluntly, "We recognize that this was not a restoration of confidence in the Liberal Democratic Party, but a rejection of three years of incompetent rule by the Democratic Party."
- 9.2 **FX: GWOOO**—car speeding
- 9.4 **FX: KII**—brakes squeaking
- 10.5 **FX: DA TA TA TA**—running sounds
- 12.2 **FX: KACHI**—click
- 13.6 The highly contrived name "Kyutaro Nishi" is a play on *Obake no Q-taro*, an earlier manga by Fujiko Fujio, the creative team behind *Doraemon* (see note for 25.4 below), and also contains a series of numbers; using the Japanese name order, *Ni-shi-kyuu* sounds like (and is written with the kanji for) "2-4-9."
- 14.1 **FX: GATATATAN GATATAN**—sound of train on track
- 16.1 **FX: PI PI PI**—tapping keys on phone
- 16.6 **FX: CHARARA TIRARA CHAN**—ringtone
- 17.1 **FX: DO DO DO DO**—idling engine
- 17.2 **FX: DOFWOOOO**—motorcycle driving off
- 17.3 **FX: BURORORON PUSUN GATAN**—engine sound, cylinder misfire, knocking sound
- 17.5 **FX: KIII**—braking sound
- 17.6 **FX: PARARA**—flipping through map book
- 18.1 **FX: CHIRA CHIRA**—students gawking
- 18.6 **FX: HYUN HYUN**—pendulum swinging
- 19.1 **FX: TATATA**—running sound
- 19.4 **FX: GASASA**—rustling through bushes
- 20.5 **FX: CHARARAN**—sound of change
- 21.2 **FX: SU**—placing hand on body
- 25.4 This is likely a reference to the

- unauthorized but authentic-looking stories made by fans that have suggested ways in which the long-running *Doraemon* might end, some of them rather dark. Speaking of which, Takao Saito mentioned in an interview recently that he may be getting close to concluding *Golgo 13*, which is even older than *Doraemon*. It would be fun if the final *Golgo 13* story moved the manga from *Big Comic* to *CoroCoro*, with Duke Togo discarding his old life for the persona of "Big G," the intimidating but beloved bully.
- 26.6 FX: TATATA**—tapping keys
- 27.1 FX: PA PA**—screen coming on
- 30.1** As anyone who's bought vol. 14 has almost certainly bought vol. 12, please consult the note for 61.4 therein. Kabuki-cho is the famous adult-entertainment district in Shinjuku, but in *Kurosagi*, it's also the district that Sasayama's social-welfare office is located in.
- 32.3 FX: CHAN CHAKA CHAAN**—ringtone
- 33.3 FX: PI**—hanging up
- 33.7 FX: BURORORO**—engine sound
- 34.1 FX: ZA**—dramatic footstep
- 35.3.1 FX: BAN**—door slamming
- 35.3.2 FX: KACHA**—door opening
- 35.4 FX: BURORORO**—car engine sound
- 38.3 FX: ZUBUSHU**—pulling out knife
- 39.2.1 FX: PI**—pushing button
- 39.2.2 FX: PI**—pushing button
- 39.3 FX: DOSU DOSU**—heavy footsteps
- 39.4 FX: GARARAN**—knife clattering in sink
- 39.5** Charcoal briquettes of this type (called *rentan* in Japanese) are sometimes used for cooking and heating, but are also dangerous due to the carbon monoxide they produce. For that reason, they are occasionally employed in suicides, as well as for murders meant to look like suicides, or accidents which is the implication here.
- 39.6 FX: JABU JABU**—washing hand
- 40.1 FX: PI**—hanging up
- 40.2 FX: BAN**—closing door
- 40.3 FX: BURORORO**—engine sound
- 40.5.1 FX: GWOOOO**—car speeding down road
- 40.5.2 FX: PUSUN GAKON**—engine misfire, knocking sound
- 41.6 FX: KIII**—braking sound
- 42.1 FX: BAN**—door slamming
- 42.2 FX: KA KO**—footsteps
- 42.4 FX: SU**—pulling down mask
- 42.5 FX: KUN KUN KUN**—sniffing the air
- 44.2 FX: VUUN VUUN**—phone vibrating
- 44.3 FX: CHA**—putting phone next to head
- 44.4** "YA Apartments" is likely a reference to *Kurosagi's* current home in Japan, *Young Ace* magazine (also the home of other Dark Horse manga, including *Fate/Zero* and Otsuka's own *MPD-Psycho*).
- 44.6 FX: TSUU TSUU**—disconnect sound
- 45.1 FX: GOTOTO GATAN**—car rattling to a stop
- 45.2 FX: BATAN**—door closing
- 46.2** The translator notes that Japan has had a massive campaign to stop people from throwing cigarette butts (and other small litter) into the streets. In November of 2002

- Chiyoda-ku Ward in Tokyo started issuing citations for the practice, fining 749 people in the first month. The translator further recalls Rumiko Takahashi giving him a disposable ashtray pouch when he tried to toss a butt during one of her SDCC visits.
- 46.5** Is Otsuka-sensei having a bit of fun here with *Disjecta Membra*, or am I being a little paranoid? I recall that the note for 111.3 in vol. 4 specifically discussed the editor's youthful drive to try every cigarette smoked by the *Lupin III* characters. By today's standards it would have been more acceptable to *yon-hyaku-ni-juu moyase*, as Filthy Frank puts it; the problem is that nobody in anime smokes weed. Except for that one episode of *Samurai Champloo*.
- 46.5.1** And Ayumu Kasuga.
- 48.1** **FX: KWOOOO**—van driving off
- 49.1** **FX: SA**—taking out phone
- 49.2** **FX: KASHA**—shutter sound
- 50.3** **FX: PA PA**—screen coming on
- 50.6** **FX: BA BA BA**—records coming up on screen
- 51.2** **FX: GWOOO**—car speeding
- 52.4** **FX: GOTOTO**—sound of rattling engine
- 52.5** **FX: SHABA SHABA**—tires splashing through wet snow
- 53.1** **FX: SHARI SHARI**—tires running over snow
- 54.2** **FX: GAKOON**—sound of can coming out
- 54.3** 180 yen for a pack of cigarettes in Japan seems a bit cheap, even given this story is from 2010; at that time, a pack might have cost 300 yen when purchased from a machine; in 2015 it might be more like 400 or 450, as the tax has been raised considerably. I bought my first pack of cigarettes (Parliaments, because that's what Golgo 13 smoked) from such a machine outside Tokyo Movie Shinsha on my first trip to Japan when I was sixteen; this was before the TASPO card was introduced. Looking back, I would hate to think that my actions were another case of gaijin fucking it up for everybody.
- 56.5** The tags include such messages as: "The ethnic food is amazing!" "Look for this sign." "How about some lunch?" "Eat Korean BBQ now!" etc.
- 57.2** Note that the words of the dead are less broken when visualized by the app than they are when spoken aloud through Karatsu's powers. Is this meant to reflect the idea that the thoughts of the dead don't have the same emotional or spiritual effect on a device as they do on a human being?
- 59.5** **FX: DWOOON**—motorcycle starting up
- 60.1** **FX: DO DO DO DO**—engine sound
- 60.5** The text on the campaign poster says, "For the good of the village. For the good of the future. Let's support the dam! Makio Atohara."
- 62.1** The sign says, "(Let's complete) the Yamauba Dam! Dam Construction Office, Yamauba Village." The translator notes that the kanji can also be read *yamamba* or *yamanba*, the name of a monster in Japanese folklore said to find and nurse lost children prior to eating them.
- 62.2** **FX: BASA**—tossing stack of bills onto the table
- 63.2** **FX: BAN**—closing door
- 63.3** **FX: BURORORO**—car driving off

- 64.1.1 **FX: DO DO DO**—motorcycle engine
- 64.1.2 **FX: JARI JARI**—sound of tires on gravel
- 64.2.1 **FX: DO DO DO**—motorcycle engine
- 64.2.2 **FX: ZASHI**—putting foot down into snow
- 65.1.1 **FX: GARARA**—spill of metal falling down
- 68.2.1 **FX: BA**—putting hand out
- 68.2.2 **FX: CHARAN**—pendulum jingling
- 68.3 **FX: BURU BURU BURU**—pendulum trembling
- 68.4 **FX: BYUN BYUN**—pendulum starting to swing violently
- 68.5 **FX: BYUN BYUN BYUN**—pendulum swinging violently
- 68.6 **FX: KAKIN SHIBO**—Zippo opening, then ignition sound
- 70.2 **FX: SHARI SHARI**—sound of tires in snow
- 72.2 **FX: GACHA**—car door opening
- 75.2 **FX: JARI SHARI**—tires in snow and gravel
- 76.2 **FX: SHARI JARI**—tires in snow and gravel
- 77.1 **FX: ZA**—dramatic footstep sound
- 79.4 **FX: GOGOGO**—rumbling sound
- 79.5 **FX: BOFU**—hand coming out of snow
- 79.6 **FX: GAKU GAKU GAKU**—trembling hand
- 80-81.1 **FX: BOGO GOBOO BOGO BOGOGO BOGO GOBWO**—sounds of corpses coming out of the ground
- 80-81.3 **FX: ZA**—footstep
- 80.2 The corpse's headband says *hantai*, related to the verb *hantai suru*, "oppose, resist" (or, to be more Sepultura, "refuse/resist"). As just *hantai*, it's a classic, concise slogan to indicate one's solidarity in a protest march.
- 81.3 The corpse's helmet reads *zettai hantai*, "absolute opposition," the *zettai* adding further emphasis. Wearing a helmet was especially emblematic of 1960s and '70s protests in Japan, its presence suggesting that the protesters expected they might get into a physical confrontation with riot police (or wished to dramatize the possibility). The skeletal state of the corpse suggests he might have been among the earliest of the murdered protesters.
- 82.2 **FX: GACHA**—door opening
- 82.3 **FX: GO GASA**—body bag moving around
- 82.5 **FX: DOTAN BATAN**—corpse thrashing around
- 83.2 **FX: GUI**—tugging on hood
- 83.5 **FX: PASHI**—slapping sound
- 84.2 **FX: PACHI PACHI PACHI PACHI**—clapping
- 84.4 **FX: GARARA**—sound of a sliding door opening
- 86.1 **FX: ZA ZA ZA**—footsteps
- 86.5 **FX: GASHAAAN**—breaking glass
- 87.1 **FX: BARIN BAKYA PARIN**—more breaking glass
- 87.4 **FX: GIRORI**—glaring sound
- 88.2 **FX: DO DO**—charging-corpse sound
- 88.3 **FX: GARA**—sliding door opening
- 93.4 **FX: WOOOON**—distant motorcycle sound
- 93.5 **FX: GWOOON DODO PUWAA**—distant city sounds of construction and traffic
- 94.2 I can't help but think that H. P. Lovecraft's *The Case of Charles Dexter Ward* would have been very different with this device.
- 95.2 **FX: CHIRA**—glancing up

95.5 **FX: GU**—making a fist  
 97.2 **FX: SU**—putting up phone  
 97.5 **FX: GUNYU**—air tag wavering  
 97.6 **FX: FU**—air tag fading out  
 98.3 **FX: DWOON**—engine firing up  
 98.4 **FX: DO DO DO**—engine sound  
 99 From this point to 142.2, there's no description of the Japanese sound FX, because, as you'll notice, there are no Japanese sound FX—all the FX are written in the Roman alphabet. I don't say "in English" because, as you can see (on page 101, for example), we have a mix in this story of FX you might actually see in an American comic book ("KRASH") with things like "HYUUU," which is a romanization of the Japanese sound FX ヒュウウ—*hyuuu*—which is usually used to represent the sound of wind, and here likely refers to the sound of "Patrick" whooshing down the rope, just before he bursts through the window. As noted in the introduction to *Dissecta Membra*—which, surely, you read in full each time—HYUUU is an example of *giseigo*, fulfilling what we tend to think of as the normal role of comics sound FX—that is, an attempt to represent in words what a certain noise sounds like. But interestingly, Otsuka and Yamazaki also use romanized versions in this story of the other kind of "sound FX" common in manga—mimetic terms, or *gitaigo*, that express things that don't actually make a sound, like the "LOOK" in 135.2.

105.3 When I commented to fellow Dark Horse editor Daniel Chabon that

you don't run into too many Cohens in manga, he remarked that she "looks like a Cohen," which, since Sasaki—er, Yoyogi—is the hot one, would seem to speak well of Cohens. He also mentioned that he's been to the place her name is a joke upon: Yoyogi Kouen (Yoyogi Park), a 134-acre park in Tokyo. Bands play there on Sundays, but I was intrigued to find out that the tradition of rockabilly dancers (I mean, sporting pompadours, leather or denim jackets, and jeans) that I observed there on my first trip to Japan is still going on. As Dan Clowes once put it, "Bah! I'm into more of an Eighties Fifties!" In fact, it was going on well before my time; according to Johnny Kitagawa's official biography, he recruited his first boy band, the Johnnies, in Yoyogi Park in 1962.

110.4 I like how Otsuka has José chomping down on that stereotypical American food, the hamburger, as he asks Patrick about that stereotypical Japanese food, sushi. But the black squiggle on Patrick's hot dog (as an American, you are allowed a choice of meals), too dark for even the brownest locally sourced artisanal mustard, is clearly *tonkatsu* sauce and thus suggests tremendous cultural insensitivity on the part of Housui Yamazaki. Let's all go on Tumblr and berate him until he cries.

112.4 In fact, of the five (human) members of the Black Heron agency, Diana is the only one whose last name is never mentioned, leaving

the inspiration for her name something of a mystery.

**113.1** A play, as all good readers know, on *MPD-Psycho*'s villain, Lucy Monostone.

**115.3** Los Angeles has a large and diverse Native American population, estimated in the tens of thousands. Winston Street, in LA's Skid Row, was known in the last decades of the twentieth century as "Indian Alley," after the United American Indian Involvement social-services center located there; in an echo of this story, the Los Angeles County morgue used to call on the assistance of the center to help identify Native Americans who had been found dead on the streets. In recent years, Winston Street has been revitalized, in large part due to the efforts of a local resident, Stephen Zeigler, who has overseen the creation of more than a dozen murals, a number of which involve Indian artists or figures, including one of Toypurina, an eighteenth-century leader of the native Tongva-Gabrieliño people, who fought the original Spanish founders of Los Angeles. They weren't the first people there; the Tongva themselves were settlers who had pushed out or absorbed the earlier indigenous inhabitants, the Hokan people. No tradition is as ancient as gentrification.

**116.3** The character is almost certainly named for the Chilean author José Donoso Yáñez, whose works were first translated into Japanese in the early 1970s. Donoso, who died in

1996, was a perhaps lesser-known figure among the Latin American magical-realist authors associated with his generation, such as Gabriel García Márquez and Carlos Fuentes (a friend of Donoso's). José's use of the nickname "Geronimo" not only references the name by which the famous Apache chief Goyaałé is best known, but is likely also Otsuka's play on Jerónimo, a major character from Donoso's novel *The Obscene Bird of Night*. Fitting with José's remarks on his Spanish name, an additional layer is that "Geronimo" was also a Spanish name, one with which Goyaałé became associated through its use by the Mexican troops he fought against. Traditionally, the name is explained as originating from their habit of calling on St. Jerome (in Spanish, *Jerónimo*) for aid in combat against him.

**117.3** "Linus Brautigan" is a bit more difficult to unpack, but if I had to guess—and I have to guess; I'm the editor—it's a combination of Linus Van Pelt from *Peanuts* (note his puppet companion is called "Mr. Blanket") and the author and poet Richard Brautigan (1935–1984), who is perhaps somewhat better remembered in Japan than in the United States—twelve of his books have been translated into Japanese; Haruki Murakami cites Brautigan as one of his three biggest influences, together with Raymond Chandler and Kurt Vonnegut. If I could quote a reminiscence of Brautigan by his friend Takako



Shiina, *salonnière* of the Cradle, a literary hangout in Roppongi: "When I arrived in Los Angeles, Richard welcomed me with a bouquet of flowers. The next day, we had lunch at a restaurant where he introduced me [to] the actor Harry Dean Stanton. Richard said to me, 'While you are in Los Angeles, Harry Dean is yours.' The three of us had great fun together that night. I went back to my hotel room at the Sunset Marquis Hotel, and found Harry Dean asleep naked on the double bed in which I was supposed to sleep. That was what Richard meant. I [understood] then, but did not feel like slipping in next to him on the bed, so I slept on the sofa that night."

**119.5** Considering Otsuka's earlier reference to wrestlers Terry and Dory Funk (see note in vol. 13 for 142.4), it seems reasonable to guess that the character is named for Japanese American pro wrestler Patrick "Pat" Tanaka, who in the early 1990s performed as one half of the Orient Express tag team with Akio Sato. In 2005, Tanaka appeared on Dory Funk's show *Bang! TV*.

**125.5** I hope that the "innocent whistle" never dies out of comics, whether American or Japanese. I do regret that no one's hat ever jumps off their head in surprise anymore, like they used to do in the 1940s, as this would have been ideal for Patrick.

**131.5** It occurred to me that if someone really did want to go into business in America selling clothing made

from tattooed skin, the raw material ("*It rubs the lotion on its skin . . .*") is by now practically ubiquitous. Like the acceptance of piercings, that's a social change that's happened in my lifetime. When I was a kid in the 1970s, the stereotypical image of a tattoo was that it was something sailors and servicemen got, most likely in a foreign port somewhere. They were as hip as your uncle when he's had a few. That was the *stereotype* (i.e., it was far from the complete truth), but a tattoo certainly wasn't seen as something trendy or (as it is now) something increasingly ordinary. I am reminded of a comment Butt-Head made (it was in either *This Book Sucks* or the *Ensucklopedia*) that he once considered joining the yakuza so he could get their tattoos, but demurred when he heard that in Japan you have to go to school for twenty years just to be a gangster.

**132.5** Not that Drew Carey doesn't do a good job, but naturally José would invoke the sacred name of Bob Barker, as he is, among other things, a Lakota Sioux. My man Ryan Gavigan, known for hosting game shows at anime cons (as well as being one of the people who hosts Anime Hell), used to do riffs on *The Price Is Right's* game boards; I still remember the version of Cliff Hangers he featured at one con with Nausicaä and her glider instead of the yodeling alpinist, although I believe he still had Nausicaä yodel.

- 139.4 In the original Japanese, *Eejento Misutaa T.*
- 140.1 Mysteriously, the badge says "Retired." In the words of Dr. Lecter, "You're not a real FBI agent, are you?"
- 142.2.1 **FX: JARARARAN JARARA**—TV theme song
- 142.2.2 **FX: JAKA JAN**—TV theme continued
- 142.3 A part of me also wonders if this whole story was an attempt at envisioning what a Hollywood adaptation of *The Kurosagi Corpse Delivery Service* might turn out to be like.
- 143.2 On my first trip to Japan, which I am apparently never going to shut up about, I bought two cassette tapes for 500 yen each from a vendor outside Tokyo Station. At the time, this was about \$3.50, so it was a real bargain. It never even occurred to me they were bootlegs; it's a good thing nobody tried to engage me in a game of three-card monte.
- 145.4 **FX: BIKU BIKUN**—jacket starting to twitch
- 145.5 **FX: BYON BIYOON**—jacket starting to hop
- 146.1.1 **FX: BIYOON**—jumping sound
- 146.1.2 **FX: GO**—head hitting ceiling
- 146.2 **FX: PYON PYON**—jacket hopping around
- 146.4 If that's going to be Otsuka-sensei's punch line, then who am I to interfere? Fortunately, Toshi gets it: Pyon-kichi is a sort of ghost frog, one of the protagonists of the manga *Dokonjo gaeru* (Gutsy frog) by Yasumi Yoshizawa, which ran in *Shonen Jump* between 1970 and 1976. Pyon-kichi became a ghost because the series' other protagonist, Hiroshi, fell on him in the middle of getting his ass kicked by the neighborhood bully. Flattened onto Hiroshi's turtleneck, Pyon-kichi thereafter looks like an iron-on decal yet retains his full frog powers and becomes Hiroshi's companion, getting him in and out of trouble. As you might expect with a *Shonen Jump* manga, it was made into an anime TV series (two, actually), and in one final nod to Los Angeles, the first one was dubbed into Spanish there, as *La rana valiente*. It was a Tokyo Movie Shinsha series (TMS has had an office in LA for decades, which had a talismanic presence for me in college), which explains why the characters look kinda red-jacket *Lupin III*-ish, but did we Anglos get a version in English? Did we fuck, as they say in Newcastle-upon-Tyne. All we got was *Bionic Six*.
- 150.1 **FX: GURARI**—toppling sound
- 150.2 **FX: GAPAAA**—sound of the iron maiden opening up
- 150.4 **FX: GASHI**—hand stopping the fall
- 151.4 Otsuka was likely influenced here by the museum of Meiji University in Tokyo, which in fact contains a guillotine and a Nuremberg iron maiden. Meiji is also home to the Yoshihiro Yonezawa Memorial Library of Manga and Subculture, so the campus seems dangerously close to staging an *otaku* version of *The Name of the Rose*. "*Pulchra sunt ubera quae paululum supereminet et tument modice.*"

- 153.2** The idea of a novel technical method of inflicting death, expressed as an arts project, put me in mind of Julijonas Urbonas's *Euthanasia Coaster*, displayed in model form at Trinity College Dublin's *Human+* exhibition in 2011—a design for a roller coaster “engineered to humanely with euphoria and pleasure kill a human being,” in the artist’s Lithuanian-accented words. It would work by lifting the riders up to a 500-meter first drop, and then through a series of loops that would expose them to a force of 10 g for a period of one minute.
- 154.1** The *poena cullei* (I feel like Goldfinger lecturing 007) was the “punishment of the sack.” Not the kind Bond endured in *Casino Royale*; it was the Roman method of execution where one was sewn into a leather bag, together with various animal friends (snakes, dogs, monkeys, roosters) and then tossed into the water. The joke here is that it’s the sort of thing he could demo.
- 154.2** **FX: BURORORO**—car sound
- 154.4** The translator notes that in the original Japanese, Yata figured the museum must be connected to *amakudari*, “descent from heaven,” the notorious tradition in Japan where government officials use their connections to “retire” into comfortable positions in private enterprise or elsewhere in the public sector, bringing along lucrative (and uncompetitive) contracts in their wake. Of course, such practices would never for a moment be tolerated in the American government.
- 155.7** **FX: KILL**—car braking
- 156.3** A quite real place that welcomes foreign visitors; check out their homepage at [kiseichu.org](http://kiseichu.org).
- 157.1** In the original Japanese, *hakubutsu-kan mania*—*hakubutsu-kan* meaning “museum,” and *mania* (like the English word, but pronounced “mah-nee-ah”) meaning “enthusiast.” Note that whereas in English we would call a person who has a mania a “maniac,” the Japanese use *mania* to refer to the person. Since the 1980s, it’s also been sometimes used as a more polite way to identify what might otherwise be called an *otaku*; I first noticed this in chapter 2 of *Oh My Goddess!* (originally published in Kodansha’s *Afternoon* in December of 1988), entitled “Lair of the Anime Mania,” where the muttering, collection-clogged shut-in of the title is clearly a stereotypical *otaku*. The term *otaku* was already out there among fans in the 1980s (and certainly *Afternoon* was the kind of magazine some *otaku* would read), but I gather at the time it just wasn’t the sort of word used by a respectable publisher. Moreover, from a linguistic perspective, there’s a difference in register between *mania* and *otaku*, the latter of which is a native Japanese word. Jackie Hogan, chair of anthropology at Bradley University (and thus an academic kin to Ot-suka), notes that one among the several functions such *wasei-eigo* (words from English adopted to Japanese purposes) serve is to express potentially sensitive terms

in a safer (or perhaps distancing) way. Well-known usages of this type in Japanese are *homoresu* in discussing homelessness and *sekuhara* when discussing sexual harassment.

**157.4** Ranou's title in Japanese is *giin*, which could be translated as "legislator" or "lawmaker." The term is used as part of the job titles of not only the members of Japan's national legislature (the Diet), but also the members of local and prefectural assemblies; therefore Ranou's exact affiliation is left somewhat vague, although based on the story, it seems most likely that she is meant to be a Diet member.

**158.4** This rather grab-bag-sounding department (known as MEXT for short) is a real Japanese ministry that, at the time this story was written, ran everything from Japan's JET program to its space program, making it a convenient story platform for dubious and unaccountable ventures. The 2001 reform referred to was a consolidation of ministries; Japan currently has eleven (compare to the fifteen US executive departments).

**160.1** **FX: GWOOOON PUWAAAN DODODO**—traffic and construction noises

**160.3** **FX: KOTO**—putting down tray

**163.1** **FX: BAN**—door slamming

**163.2** **FX: BRORORO**—car driving away

**163.5** **FX: KII**—car braking

**164.4** **FX: GATSU GATSU**—scarfing down food

**166.1** **FX: GAGWOOOO**—car speeding

**167.1** **FX: BUBORORO**—engine sound

**167.6** **FX: HYUN HYUN HYUN**—pendulum swinging

**168.1.1** **FX: ZA**—outstretching hand

**168.1.2** **FX: HYUN HYUN**—pendulum swinging

**168.2** **FX: BAN**—slamming door

**168.4** **FX: ZA GASA**—stepping through tall grass

**170.6** **FX: MUKU**—body sitting up

**171.1** **FX: YURA YURA**—body wobbling

**172.1** **FX: GA GA GA GA GA GA**—pen furiously writing

**172.2** **FX: GARI GARI GARI**—pen scribbling quickly

**172.3** **FX: BIRI**—tearing page out of notebook

**172.5** **FX: GARI GARI GARI**—pen scribbling quickly

**172.6** **FX: BIRI**—tearing page out of notebook

**172.7.1** **FX: KARI KARI KARI**—pen scratching away

**172.7.2** **FX: PI**—tearing page

**172.7.3** **FX: BI**—tearing page

**175.2** **FX: YURA YURA**—body wobbling

**175.4** **FX: GOPOPO**—air bubbles

**175.6** **FX: SHUU KON SHUU KON**—air pump going

**179.2** **FX: KYU**—hitting switch

**179.6** **FX: PAKU PAKU**—mouth flapping

**180.4** I've wondered about this assertion. If you had your head cut off—we're just speaking hypothetically here; don't go and have your head cut off—could you really maintain awareness? After all, the blood pressure in your head would instantly drop to zero; wouldn't you pass out? Sorry to make such gruesome speculations, but this is a horror manga.

**181.3** **FX: KA KO**—footsteps

**181.4.1** **FX: BERI**—ripping off tape

- 181.4.2 **FX: BI**—last bit of tape coming off
- 185.2.1 **FX: PACHI**—crackling electricity
- 185.2.2 **FX: BACHI BACHI**—more crackling
- 186.1 **FX: DON**—bumping sound
- 186.4 **FX: BA**—hand lashing out
- 186.5 **FX: DATATATA**—running sound
- 186.6 **FX: GUI**—shoving sound
- 187.1 **FX: DON**—impact sound
- 187.2 **FX: ZAKU ZAKU**—spikes stabbing
- 188.1 **FX: BAAN**—iron maiden slamming shut
- 188.2 The first time I ever saw a depiction of an iron maiden was, appropriately enough, in a Gahan Wilson cartoon. An ordinary, everyday fellow stares in disbelief at the shop front of an antique store called The Headsman, full of implements of torture and execution; from the entrance, the leering, cadaverous proprietor explains, “Yes, we cater to a specialized clientele.”
- 189.1 **FX: DOSA**—body crumpling
- 189.3 Sasaki is blushing, but she’s not the kind to blush so deep to need a sound effect (KAAAA is the FX for that), as people are always doing in rom-com manga.
- 189.4 **FX: BOSO**—whisper sound



191± x Well, it seems like it was yesterday that the last volume of *The Kurosagi Corpse Delivery Service* came out, even though the truth is, it’s only been two years and seven months. This volume was announced at Anime Expo 2014, an event that was also graced by the first visit to a US convention (that I am aware of) by Eiji Otsuka. Mr. Otsuka delivered a special guest lecture at AX as part of their academic-programming track and spoke at some workshops besides, but he certainly made time for the fans who lined up at Dark Horse’s booth Friday afternoon. Not only did he sign as many items as people wanted; he also brought giveaways for the occasion all the way from Japan. If you look under that copy of *Kurosagi* Mr. Otsuka is signing, he’s got a stack of posters by *MPD-Psycho* artist Sho-u Tajima, and then further down the table, you might make out some sheets of stickers by the water bottle—those are stickers of Bunpei Yorifuji’s design elements from the *Kurosagi* covers. Stephanie Simpson-White of the Japan Society was kind enough to act as interpreter, and all in all we couldn’t have asked for a nicer experience for the fans.



At another point in the convention, a fan came up and gave me this Karatsu figure she'd made, and then ran off as if the devil himself was after her—which, for a *Kurosagi* fan, can't be ruled out. As always, the problem is not with the readers of *The Kurosagi Corpse Delivery Service*; it is that there aren't enough of them. On that note, please help get the word out about *The Kurosagi Corpse Delivery Service Omnibus Book One*, in stores this August. It will contain the first three volumes for the bargain price of \$19.99 and will also feature the return of the distinctive cardboard cover stock the series had prior to vol. 12. This is perhaps the best chance to reintroduce *Kurosagi* to people and find it a new

audience here—and sales on the omnibus edition will likely determine when any future volumes beyond 14 will be released, so it's important. But I know if you've read this far, you're not going to back down now!



# YOUR BODY IS THEIR BUSINESS!

The Kurosagi Corpse Delivery Service is back . . . only to find they've got competition from an evil-rival version of themselves, not to mention an . . . American-cartoon version of themselves? But don't fear the reaper, because our original corpse-carrying crew is still ready for any gruesome weirdness, classical or modern—from a headless stiff who only does his séances in binary, to a good old-fashioned iron maiden! *Excellent!*

the KUROSAKI **corpse** delivery service

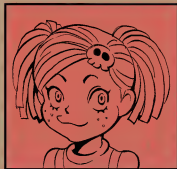
## 黒鷲死体宅配便

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### STAFF D



#### Embalming

[エンバーミング]: 死体修復

### STAFF E



#### Channeling

[チャネリング]: 宇宙人と交信

### STAFF E'



#### Puppet

[マペット]: 宇宙人が憑依

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